

LONDAL GRAPHAN & HARL STRAND

HOMAS WRIGHT MAESA LLUSTRITED BY F.W.FAIRHOLH PSA

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THE LORD ALBERT DENISON CONYNGHAM,

K.C.H. F.S.A.

PRESIDENT OF THE BRITISH ARCHEOLOGICAL ASSOCIATION,

THIS VOLUME,

COMPILED WITH THE HOPE OF WANNS MORE POPELAR A SCIENCE WHICH HIS LOEDSHI HAS ENCOLRAGED NO LESS BY HIS OWN ANTIQUERIAN RESEARCHES THAN BY HIS ZEMOUS AND ENLIGHTENED PATROMAGE.

IS VERY RESPECTFULLY DEDICATED

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such entire satisfaction, or have separated in such general feelings of unanimity and mutual good will, as the members of the British Archeological Association who met at Canterbury in 1844 The business was opened on Monday, the 9th of September, with a judicious speech by the zealous and active president of the maceting, Lord Albert Conyngham, and during the week which followed, the Townhall (which had more frequently been the scene of municipal or political contention) was occupied almost duly with the perceful discussion of subjects in which, for once, all differences of station and party were softened down before the humanising influence The assembly of persons of both sexes was numerous, as well in the sec tional meetings in the Hall, as in the evening conversaziones in Barnes's Rooms, many interesting papers were read and discussed, drawings and antiquities of various kinds were exhibited in great abundance, and on the whole, an impression was made both on the visitors and the vi ited, which it will take years to wear off

The business of the meeting was arranged under four distinct heads, each managed by its own sectional committee The first section, with Mr W R Hamilton for its president, and the Dean of Hereford and Sir James Annesley as vice presidents, was devoted to the primeral antiquities of our island, under which title were included all monuments (British, Roman, or Saxon) of a date anterior to the conversion of the Anglo Saxons to Christianity, and therefore varying in its limit in different parts of the island, from the beginning to the middle of the seventh century. This section had three meetings, on the evenings of Monday and Tuesday, the 9th and 10th of Sep tember, and on the afternoon of Tuday, the 13th A number of valuable papers were read on barrows in general, by the Rei John Bathurst Deane, on burrous near Bakewell, in Derbyshire, opened by Mi T Bateman, jun , by the Rev Stephen Isracson, on Roman remains discovered at Dymchurch in 1844, by Mr John Siden ham, on the so called Kimmeridge coul money, by the Rev Beale Post, on the place of Crear's landing in Britain, by Mr E Tyrrell Artis, on a recent discovery, near Custor, in Northamptonshire, of Roman statues, and of a kiln for pottery of the Roman era with minierous specimens of mitte manufacture, by Mr Petingren, on a bilingual inscription discovered by Sir Gardner Wilkinson on a vase in Egyptian hiero-lyphics and cunciform characters, which gives in important aid towards the interpretation of the latter, by Mr Birch, on a gold Saxon fibula dug up in Hampshire, &c In more immediate connexion with this section, on the Friday evening after the last meeting, and previous to the opening of an I gyptian mummy in the theatre, Mr Pettigrew read a very able and interesting paper on the subject of the embalmment of the dead among the ancient I syptians, which cheited much applause

The melicial section, which included the general antiquities of the long period

extending from the conversion of the Anglo Saxons to the restoration of learning, had for its president Archdeacon Burney, and for tree presidents the Rev Di Spri and Sir Richard Westmacott. It met on the forenoon of Wednesday, the 11th of September, and among the papers read were a discription of Old Sarain, bi Mr W. H. Hatcher, an account of a painting on the wall of Lenhum Church, communicated by Dr. Spri, an essay on ecclesiastical embroidery, by the Rev. C. H. Hartshorne, an account of free-coes on the walls of East Wickham Church, by Mr. G. Wollaston, and a disquisition on the succession of William of Arques, by Mr. Stapleton

The architectural section, presided over by Professor Willis with Messrs Barry and Blore for vice presidents, met on Wednesday evening. Its chief attriction was an admirable lecture by Professor Willis on Gervae's description of Cantectury, Compared with the present appearance of that noble edifice. Papers were also read on the chronological progression of Gothuc capitals, by Mr Repton, on a Norman tomb at Coningsborough, by Mr Hagh, of Leeds, on major's marks observed on the stonework of different buildings, by Mr G Godwin, &c., and Mr Hartshorne gave a description of the keep of Dover Castle.

Lord Albert Conyrigham presided over the historical section, which met on Friday mentioning the vice presidents being Mr Amyot and Dr Bosnorth. The subjects read before this section were, a dissertation on the character of Richard Boyle, first eril of Cork, by Mr Crofton Croker, a report on the archives of Canterbury, by Mr T Wright, a series of extracts from a book of accounts of expenses relating to the shipping in the inver Thames in the reign of Henry MH, by Mr John Barrow, extracts from the bursar's accounts of Merton College, Oxford, by Mr J H Parker, curious notes on the coronation of Henry MJ, and on the manuscripts in the library of Canterbury Cathedral, by Mr Hally cll., and an interesting notice relating to a chapel at Reculver, in Kent, by Miss Halstead

Independent of the pleasure and instruction they afforded in the course of reading, these papers and exhibitions, with the discussions arising out of them led to several arry important results. The exact dates of the commencement of two styles of architecture, differing considerably from the contraction of the service of two styles of architecture, differing considerably from the contraction in 1181, by Professor Willes a comparison of the parts of Canterburi Cathedral with the description of them by the monk Girvase, and the commencement of the decorated style being fixed to as early a date as 1277, by Mr. Larker's extracts from the records of Merton College. In listors, by Mr. Carfon Croker's judicious comparison of documents relating to the first earl of Cork, the character of a historical pers in 6 s me celebrits was placed in a light con-

trary to that in which it has generally been viewed. In the same section, the paper on the Canterbury archives was calculated to call public attention to the value of this important class of national records

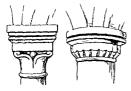
The tendency of the proceedings in the medicial section was to secure a greater attention than has hitherto been paid to the preservation of the curious paintings now so frequently discovered under the whitewash of the walls of our older churches, and of monumental brasses and other relics of the fine arts among our ancestors

In the primeyal section, Mr Sydenham, in a very excellent paper, established the fact that articles which had been taken for money, were in reality nothing more than the waste pieces thrown out of the lathe in the construction of armille and other orna ments by the Romanised Britons in the district of Purbeck. This discovery, with that by Mr Artis, of pottery and statuary executed in Northamptonshire, are valuable contributions towards the history of native art in our island under the Romans

The interesting discoveries by Mr Isaacson are also important in a historical point of view they shew that a very extensive portion of the land round Dymchurch was inhabited in the time of the Romans, which is a fact rather new and unexpected, for, close to the tract where the pottery, tiles, &c are found, an immense bank is now required to keep the ser from inundating the levels, and it had been supposed that in the time of the Romans the whole district was under water. The remains discovered by Mr Isaacson seem to shew the existence in those early times of extensive potteries in the Dymchurch marshes He has collected a hundred and fifty different kinds of urns, and the whole surface of the ground, at intervals, for three quarters of a mile, is strewed with fragments and with bits of clay partly worked by the hand It may be observed, that remains of Roman potteries have also been discovered on the other side of hent, near Upchurch Among other interesting discoveries was that of the remains of a Roman town and temple near Weymouth, announced by Dr Buckland

The advantages which will arise from varying the place of meeting every year, are manufest, for it will not only have the effect of encouraging local research and dis covery, but, the subjects which fall under the consideration of antiquaries being visible and tangible objects, in a great measure incapable of removal, every locality will present a new series of attrictions, and new subjects for observation. A very large proportion of the interest of the meeting at Canterbury consisted in excursions and visits to the antiquities in the neighbourhood, and certainly, in this respect, no better place could have been chosen The city and the country surrounding it are full of monuments of every period of our national annals Richborough, the Reculters, and Dover, present some of the most interesting monuments of the Romans that are to be found in this kingdom The downs in the more immediate vicinity of Canterbury (the head quarters

of the Kentish Saxons) are covered with Saxon barrows. The Cathedral and the little church of St Martin are associated with the name of St Augustine, to whom, in this place, we one the first introduction of Christianity among our forefathers. The whole city is filled with memorials of the middle ages. Even the Hall in which the meetings were held offered objects of historical association on every side to the eves of the archeologist. The city archives are deposited in a room in the unner part of the building. The hall itself, which is internally a handsome old building, bristles with matchlocks, pikes, and bills, distributed over its walls, part of which are said, tra ditionally, to have been seized in the civil war of the seventeenth century, in the house of a Lady Wootton, who shut her residence at St Augustine's, in this city, against the parliamentarian municipal authorities On the western wall, in the corner, near the north end, is still suspended the ancient horn which was formerly sounded at the doors of the common council men, to summon them to the meeting of the burghmote Beneath the Hall, and almost closed from the light of day, is an object of still greater antiquarian interest, the relic, perhaps, of the building in which the townsmen held their public meetings at a period not long subsequent to the Norman conquest. The floor of this Norman building, which is now only a few feet below the surface of the ground



the feet below the surface of the ground without, stood once evidently on a level with the street. A double arched roof, supported by a ron of pullers at each aide and down the centre, still exists, sufficiently perfect to enable us to judge of its original appearance. The larges of the two capitals represented in the margin is one of the central supporters, the other belongs to one of the corner pillars. These pillars are now more or less frigmentary, and imbedded in

the more modern wall, the open space between the central colonnade being entirely bricked up, as a support for the building above. The middle pillars in the side walls have a group of three capitals, supporting the imposts, which may perhaps have been originally octagonal, but, if so, the greater part is not concealed in the unsoury of the wall, and the shafts are broken away, and the capitals themselves so much injured, that we can only guess at their original appearance. Until very recently, these vaults were used as wine collars.



EXCURSION TO BREACH DOWN AND BOURNE

All the excursions of the aicheologists were interesting in the highest degree Their attention was first called to the grives of the early Anglo Saxon settlers in this district The site of Canterbury was occupied by a Roman town, named Durobernum, which was chosen as the metropolis of the followers of Hengst and Horsa, and from them received the appellation of Cantuara burnh (or the town of the Kentish men), which has been softened down into its modern name The high grounds, or downs, to the south, within a distance of a few miles, in a sweep from the south west to the south east of the city, are covered with groups of barrows, which are proved by their contents to have been the graves of the Kentish Saxous, from their arrival in this island to the beginning of the seventh century They are most numerous over the hills towards the southwest, which may fairly be termed the Saxon Necropolis of East Kent, and may possibly have had some reference to a religious establishment at Wodnesborough, or the citadel or hill of Woden The largest of these groups in the immediate vicinity of Canterbury are found on the hill to the north of Bourne Park (some of them in what is termed Bourne Paddock), and on the Breach Down, in the parish of Barham, both on the line of the Dover road, many of which have been opened by Lord Albert Conyngham Under his lordship's superintendence, a number of these barrows (both at Breach Down and in Bourne Paddock) were exervated to within about a foot of the bottom, before the arrival of the visitors, in order that the deposits might be uncovered in their presence It must be observed that the Saxon barrows differ from others in the circumstance that the body is not placed on the ground, but in a regular grave dug into it, over which is raised a very low circular mound, which sometimes can now be with difficulty dis tinguished from the g ound around it. They were, in fact, the prototypes of our common churchyard graves, except that in the latter the slight mound or barrow is made to take the form of the grave However, the Saxon barrows were probably at first higher and more definitely marked, and perhaps they were adorned with some outward marks of respect

The archeologists assembled at Breach Down, on Tuesday, the 10th of September, between nine and ten o'clock, conveyances having been engaged at Cautchury for the occasion by the local committee, and eight barrons were successively opened for their inspection. The only interruption arose from a heavy shower of rain which was so fir from d unping the zeal of the visitors, that many, both ladies and gentlemen, rused their umbrellas (if they had any), and stood pittently looking at the operations of the vicinators, whilst others sought a timpority covering in a windfull which stood in the



in some were found different articles, which appeared to indicate the character of the person interred in them. Thus, as Dr. Pettigrew remarked at the meeting in the erenge, in a grave which contained the skeleton of a child were noticed beads, necklaces, and toys, evidently the offerings of parental affection, while the grave of the hunter contained his knife, speur, and shield. Indeed, the graves of male adults always contain these latter articles, accompanied frequently with pails, bowls, urns, and other relies, while probibly, for some reason or other, the deceased had held in particular esteem. In the graves of females are generally found beads, necklaces, beautiful gems and brooches, and other ornaments of the person, and sometimes articles connected with their domestic occupations. Remains of purses have been found, but only in one case, in a barrow on the Breach Down, did they contain money.

anticipated All, however, contained human remains, and

It is a remarkable circumstance, that in many (perhaps we may say most) of the Anglo Saxon barrows, human bones are found carelessly thrown in the mound above the grave, independent of the deposit in the grave itself. This singular fact can only be explained by the supposition that they are the remains of slaves sacrificed to the memory of their masters. Dr. Pettigrew found bones in the mound of one of the barrows on Breach Down, which he beheved could not have been deposited there at a more remote period than fifty years ago, and stated reasons for this opinion, which were far from satisfactorily answered by Dr. Buckland. It appears that the Breach Down had, at about that distunce of time, been frequented by a noted highwayman, who

bone the name of "Black Robin,' and who still figures as the sign of an inin in the adjoining village, and Dr. Pettigrew suggested that these bones might be the remains of one of his victims, whom he had cunningly interred in one of what were then generally understood to be the graves of ancient warriors. Dr. Pettigrew also stated that the condition of the teeth in most of the skulls he had observed in the course of these excavations, indicated that the food of the people to whom they belonged, was chiefly peas and beans, and other vegetables

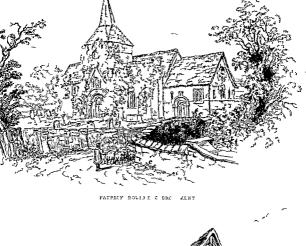
From Breach Down the party proceeded to Bourne Park (the seat of their president, Lord Albert Conyngham), where two barrows were excavated, which proved much richer than those at Breach Down. The nature of the soil on the hill above Bourne seems, in most instances, to have destroyed the articles deposited in it, but the magnitude of the graves here would seem to prove that these barrows, the nearest to the metropolis of the tribe, belonged to people of a higher rank than those at a greater distance. In



one of the barrows now opened in Bourne Paddock, were found an earthenware urn and a glass cup, the latter an article of rare occurrence, but both broken to fragments These fragments were, however, joined to gether, and the urn and cup restored, by the ingenuity of Mr T Bateman, jun, of Bakewell, in Derbyshire, and Mr Clarke, of Saffron Walden, in a manner so remarkable, as to exait the marked admiration of the members who met in the primeral section in the evening Both were good specimens of Savon workmanship. In

the urn was found a brass rim, apparently belonging to a leathern bag or purse, fro in the colour and condition of the circh around it. It is remarkable that the hill above Bourne (called, from the neighbouring village, Bridge Hill), where the Saxon barrows are found, appears to have been previously a Roman cemetery, for about twike years ago, when the new Dover road was cut through it, a number of Romano British unis and earthen vessels were discovered, with skeletons and fragments of weapons, at a greater depth than the Saxon graves. Some of the curns, now in the possession of Mr. W. II Rolfe of Sandwich, were exhibited by that intelligent antiquary, at the meeting of the primeral section, on Friday afternoon, September 13

At Bourne Park, the archeologists partook of the hospitality of their noble and learned president, who had prejared a plentiful repast in his fine old mains in. Here they inspected his lord-hip's valuable collection of antiquities, Roman, Saxon, Irish, and medicial. Some of the party visited the neighbouring church of Patrixbourne, or latrick-bourne, an interesting Norman structure, remarkable for the beauty of its





ornamental work, which is most profusely exhibited on the south exterior, represented in our engraving. The principal door on this side, seen beneath the tower, has a double recess, the ornaments of the first arch being divided into compartments,



Firehace is the Hall Bourne Park

containing various figures in low relief At the head of the siner arch, which is decorated with the ordinary chevron, is a tympanum, with a sculptured representation of the Saviour scated within an aureole Above the door is an arched recess, adorned with the chevron moulding, and containing a figure in high rehef of the Agnus Dei The chancel door is composed also of double recessed arches, with the chevron organient. At the east end is a wheel window, very similar to that at Barfreston The two doors on the other side of the church are of the

same size and character as the chancel door on this side, but vary a little in detail. In the interior, the chancel is divided from the choir by a large semicircular arch. The most striking object in the church is a monument crected to the memory of the late Marquis of Conyugham. The church has been recently repured, and the windows are now richly decorated with stained glass brought from the Continent by the downger marchiness, to whose taste the adjoining village is indebted for a number of picture-sque Gothic cottages.

On Wedne-day afternoon, after the sitting of the medieval section, the archivologists visited Dr Godfrey Faus-ett's rich museum of Saxon antiquities at Heppington, in the family mansion house of the Godfreys and the Faus-etts, situated itself within what appear to be ancient intrenchments, and not far distant from the remains of the Roman road leading from Canterbury to Lymne. This most magnificent collection was gathered almost entirely from the Saxon burrows of Kent, it contains specimens in great variety of almost every article that could be preserved, from the warrow's weapons to the needle of the industrious housewife, the toy of the playful child, or the tools of the workman, with household utends, ornaments of the person (many of them of great beauty), cours, &c. It is in collections like this that we see the importance of the labours of the "burrow-diagrey," and the value of even the most minute researches of the indus-

trious antiquary The ordinary page of history gives us a very indefinite notion of the manners of our pagui for fathers, we are accustomed to regard them as half savages, without refinement, rude in their manners, and skilful only in the use of their weapons But in running our eyes over the museum of Di. Faussett, the followers of Hengst and Horsa seem to use up before us, the warrior is brought from his grave in his principly, and we see beside him his fair consort, here in her domestic costume, occupied in the cares of her household, and there again in her robes of ceremony, glittering with gold and jewels of exquisite design and workmanship. All our previous notions rainsh before the mass of evidence before us, we see at once the refinements of Saxon life, even in its primeval stages, and the skill and taste of Saxon workmen.

This fine collection of antiquities, which contains also some interesting Roman remains, was made in the last century by the Rev Bryan Faussett (the grandfather of the piesent possessor), and increased by the acquisitions of his son. Some of them have been badly engraved in Douglas's Nenia Britannica. On the present occasion, Dr Faussett received his visitors with the greatest politeness, and a room adjoining to the hall was abundantly stored with refreshments.

EXCURSION TO RICHBOROUGH

The whole of the day on Thursday, September 12, was devoted by a large party to a visit to the Roman remuns at Richborough, the ancient Rutupus They proceeded through the villages of Ash and Wingham, situated nearly on the line of the Roman road from Durovernum (Canterbury) to Rutupus Some years ago a Roman burnal-



place was discovered in the immediate vicinity of Ash At Wingham, the archeologists stopped to examine the church, which appeared to be in a lamentable state of dilipidation, irising from the neglect of a lay impropriator, and to admire a fine old house by the roadside, remarkable for the boldness of its woodwork, and the elegance of the barge board of its gable roof. After an agreeable ride through a rich and beautiful country, the archeologists arrived at Hichborough soon after mid-day

Rutupize (called by Ptolemy Porrow-na) is interesting to the antiquary for many reasons, independent of the circumstance of its being one of the most imposing Roman monuments in our reland. The portus Rutuy inus was the spot at which the Romans generally landed in their passage from Gaul to Britain, and was the

frequent station of the Roman flect. Lucan quotes its stormy shore as being almost proverbial:---

"Prima quidem aurgens operum structura fefeilit Pompeiam i veila medie qui tutus in arris Siensiar rubidom neseti fatrare Pelorum: Ant vann cum Thetys Ralupinoque Intora ferrent, Unda Caledonios fallit turbata Britannos." Pharsal, Ib. vi. 1 66

In the latter part of the fourth century, the usurper Maximus is said to have taken the title of emperor in this place, from whence he passed over with his soldiers into Gaul. Ausonus calls him the "Rutupine robber," and congratulates the city of Aquilcia on being the place of that tyrant's final defeat and death:—

"—— sed magis illud
Liminet, exterato quod te sub tempore legit,
Solveret exacto cui sera pracella lustro
Maximus, armigeri quondum sub nomine lixe
Felis, que Lanti spectatric laste triumphi,
Punisti Ausonio Rutupanum marte latronem "
Auson, Clare Erb vil

According to Ammanus Marcellinus, when Theodosius, the father of the emperor of that name, came to Britain to repress the invasions of the Piets, he landed at Rutunpire. It is doubly connected with the name of one of the best poets of the lower empire, Ausonius, whose uncle, Claudius Contentus, was buried here—

"Contentum, tellus guem Rotupana tepst.
Magna can et varien quesita pecuala sortis,
Harreds nullo nomine tuta perit
Raptus calm l'etis et adhuc florentibus annis,
Trans mare et iguaris fratribus oppetiit "
Auso-11 Parentalus, vii

And Planus Sanctus, whose wife was the sister of Sabina, the wife of Ausonius, was for a time commander of the garrison:—

"Militiam nullo qui turbine sedulus egit

Prænde lætatus quo Rutupinus ager

16 xym

At a later period, St. Augustine is said to have landed at Rutupia when he came to this island to convert the Sacons. Bede is so far from speaking of it as deserted or in runs, that his words would lead us to suppose it was still, under the Sacons, the place of resort to ships sailing from the opposite port of Gessoriacum (now Boulogue); but he tells us that the name had bega corrupted by his countrymen into Replacestir, which is doubtlessly connected with the modern name. It was probably deserted when the port became choked by the accumulating alluvium deposited by the

sea We have no information as to the manner in which it was occupied during the Saxon cia, a few Saxon antiquities have been discovered in the neighbourhood, and



been discovered in the neighbourhood, and two enious Savon monuments, supposed to be boundary stones, said to have been found at Richborough, are now presented in the Museum at Canterbury, to which they were presented by Mr Rolfe They are respectively two feet and a foot and a hilf in height, and one of them bears a Runic inscription, much defaced, but represented in our cut as nearly as it could be distinguished by the eye

The runs of Richborough occupy the brow of a bold elevation, which, in the time

of the Romans, formed an island, rising out of the arm of the sea which separated the Isla of Thanet from the mainland of Kent, and divided from the rest of Thanet by a smaller channel The sea is now somewhat more than a mile from the foot of this hill, but the intervening low grounds are kept by embankment from being overflowed at high tides There can be no doubt that the ser once flowed up to the foot of Richborough hill Boys, the historian of Sundwich, writing in 1792, tells us, that "in digging, a few years ago, to by the foundation of Richborough sluice, the workmen, after penetrating through what was once the muddy bed of the river that runs close by in a more contracted channel than formerly, came to a regular sandy sea shore, that had been suddenly covered with silt, on which lay broken and entire shells, oysters, sea weeds, the purse of the thornback, a small shoe with a metal fibula in it, and some small human bones, all of them, except the last article, with the same appearance of freshness as such things have on the shore at this day." More recent excavations in various parts of this line of coast have laid bare, at a depth of a few feet, in different places, the ancient beach, covered with large boulders, and here and there strewed with Roman coins and other articles Immense quantities of Roman coins were found in digging a sand pit at Sandown, near Deal Rutuppe was celebrated under the Romans for supplying Italy with one of the choicest articles of the table, its oysters being considered as more delicate than those furnished by any other spot Juvenal says of a bon treant of the imperial days,--

Lucrinum ad saxum Rutupinore ed ta fundo
O trea callebat primo deprendere morsu '

We know from Plany in how great repute the British system were held at Rome. No ovsters are now found on the Richborough coast, but in digging sluces for draining

Richborough hill "mo antiquites of Romayne money then yn any place els of England," and we know that it has been from that period to the present day a plentiful source of antiquarian treasures Archdencon Battely, whose Antiquatates Rutupine was published posthumously in 1711, had gathered together a rich collection, some of the most interesting of which are engraved in the plates to that work consisted of come, patere, and other vessels of earthenware, bronzes, chains, rings, bracelets, fibulæ, bronze figures, and various articles and utensils of domestic life Mi Boys, the historian of Sandwich, has also engraved some curious articles which came into his possession in the course of his researches, and his grandson, Mr Rolfe, the worthy inheritor of his antiquarian zeal, has an interesting cabinet of Rutupine antiquities In digging somewhat deeper than usual in the churchy and of St Clement's, the highest ground in Sandwich, a Roman urn, with a gold coin, and a cowry shell, were recently discovered, and Mr Rolft is of opinion that the top of the hill on which Sandwich now stands was a burn'd ground of the city of Rutupiæ

A pleasant walk of little more than a mile from Sandwich brings us to these majestic ruins, which have a very imposing effect from whatever side they are viewed, but, perhaps, no side exhibits them at first sight to greater advantage than the one which we thus approach Our view is taken from the south western corner, representing the exterior of the northern or more perfect wall, with a distant view of Pegwell B is and Ramsgate town and pier The castle forms a regular parallelogram, placed nearly (though not exactly) north and south, and east and west. The walls we composed of a mass of stones of different kinds, embedded in very hard mortur, and faced outside with regular courses of stones and tiles, the latter being arranged in double rows from three feet three mehes to four feet three mehes apart, the first row of tiles being about five feet from the foot of the wall. These walls are at the bottom between cleven and twelve feet thick, diminishing slightly towards the top, and are, where most perfect, about thirty feet high I et this immense mass of masonry his no foundation, the first layer of stones and mortir having been simply laid on the plain surface of the ground Among the stones in the walls * are some pieces of oolice and travertine which must have been brought over from the Continent, and the ground

* Mr W Franc's Ainsworth made during the visit | masses of petrified Teredo nasalu Again at the south west side where the wall is broken down there is a considerable mass of colite more like the Norman stone than any of our colites It would be a curious q estion to know whence all these materials foreign to the foral ty came and to ascertain if there are any springs or rivulets depo iting travertino or calcarrous tuffa is this deposited by a spring or runn og waters. Also on the neighbourhood. The geologist is always a valuable

of the archeologists the following observations of the materials of the walls of Richborough eastle whiel he In the \ \ \ \ wall has kingly communicated to us bes des the customary courses of lime to e rock and b icks there are offer courses more particularly in one spot at the base of the wall f travertino or 1 mestone same sile near some ive and half way up the wall | ally to the antiquary

within the area is thickly strewed with pieces of foreign polite, of different sizes, which must be the remains of buildings that have been destroyed. This foreign colite forms a considerable portion of the materials of the cross shaped building of which we shall have to speak further on The walls remun on three sides of the area, they appear to have been regularly flanked with square towers, solid at the lower part, with a round tower at the external corners of the parallelogram Of the wall on the south side, the portion extending from d to d in our plan has totally disappeared, and other parts of the wall are in a very dilapidated condition The principal entrance was in the middle of the west wall, but the masonry has been there so much broken away, that its form cannot be now distinguished. In executing here, Mr. Boys found a regular payement of lurge hewn stones in the opening of the gateway, which extended inwards nearly twenty five feet Some of these stones were taken up for the use of the neighbouring cottagers, and one (with the lewis by which it was raised remaining) now forms the pavement before the door of a cottage near the north east corner of the castle The north west corner of the wall has also been broken down, and a large mass of the masonry has at a little distance from the wall, in the spot where it had stopped in its full. The north wall is the most perfect, about the middle of it is the decuman gate, the masonry of which is still sharp and entire, the entrance into the area being covered by an advance wall, which formed a side way entrance, as represented in It does not seem to be well ascertained that there was a wall on the east side. Mr Boys, in his plan, has carried the north wall to the point marked g in our plan, where he has placed a round tower forming the corner, and continues the wall on the east side to h, as far as indicated by the fragments remaining Others have supposed that the parallelogram was originally complete, but that the east wall and part of the south wall have fallen by the sinking of the hill If this, however, were the case, it is remarkable that there are not traces of any fallen masonry towards the south east corner, while, to the north cast, there is a regular line of massy fragments, and there does not appear to be any good reason for believing that much of the hill has fallen away The present appearances would almost lead us to believe that Boys was right in the form he had given to the north east corner, and that the piece of wall there was merely a defence to the landing place, which led up the sloping ground by the snot marked f into the fort, while the bank from f to d was only rather steeper and more regular than at present. In some parts there appear evident marks of unsuccessful attempts to demolish the walls Dr Buckland pointed out to the archeologists the corrosive effects of the common small, and succeeded in spoiling the riband of a lady's bonnet in illustration But the grand destroyer of these time besten walls is the ivv. which formerly overrun them in much greater abundance than at present. A hundred and

we can imagine no necessity for an immense work like this to support the lighter and more fright structures rused on the platform above. The most reasonable supposition appears to be, that it incloses strong subterrancial storchouses. During the projected the interesting operations, a tent was raised within the castle area, and Mr. Rolfe received a number of distinguished visitors, among whom were the Duke of Wellington and a large party of his friends.

All traces of the "lyth peroche chirch" and the hermitage, mentioned by Leland, have long disappeared, but at the beginning of his exervations, Mr Rolft discovered an old optiming and portion of a narrow gallery at the east side of the platform, which hore marks of having been formerly occupied by man, and which he thinks was the cave allided to by Leland — Among other articles he discovered in it were some fragments of Roman pottery, with a rough kind of channel glaced on them, which the "industrious" hermit probably sold as amulets to the ignorant and superstitious, while he reserved the better "antiquities" for the learned — At the spot marked f, on the descent of the bank at the north east corner, we observe a cave of more recent formation, the entrance to which his under a mass of fallen invisorry, this was some years ago occupied as a store room by smugglers, until discovered by the revenue officers

After having explored, with the most excited feelings of curiosity and interest, the venerable runs of Richborough, the archeological visitors proceeded to the residence of John Godfrey, E-q at Brook House, in the parish of Ash, where a hospitable enter tainment had been prepared for them. Some of them made a short six at Sandwich, where they inspected Mr. Rolfe's museum. They then took the way to Barfreston church, so well known as a fine and almost unaltered example of a Norman ecclesiastical building, rich in sculptured ornament. It was late in the evening when the party reached Canterbury on their return.

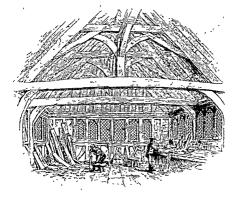
On the same day a smaller party had proceeded, under the guidance of Lord Albert Conyngham, to visit the castle and other objects of antiquarian interest at Dover On the last day of the meeting, another small party visited the interesting clurch of Charthun, and partook of lunch at the house of the rector, the Rev H R Moody

VISITS TO THE ANTIQUITIES OF CANTERBURY

Centerbury itself abounds in interesting monuments of the middle ages, which occupied a considerable share of the attention of the assembled archeologists. Of the ancient military works of the city, the chief (and almost only) remains are considerable portions of the city walls, with the lofty mound or "Drine John" (as it is now called), one of the old gates (West Gate), and the dilapidated skeleton of the keep of the castle



CHAUCER'S INN CANTERBURY, FROM THE YARD



The streets of Canterbury still present many interesting specimens of old domestic architecture, but their chief riches in this class of monuments have perished within the list half century. We might point out as worthy of attention several houses in North grite Street, a good corner hou e in Palace Street, a house in Burgate Street, with some interesting wood carring and the picture-que stack of buildings in St Danstan's Street, near Westgate, formerly known as the Star Inn. The most interesting house in the town is, however, the famous Chequer Inn, the supposed place of lodging of Chaucer's mothey troop of pilgrims, now subdivided into tenements, and sadly altered and defaced, but bearing many marks of its ancient character. It forms the corner of High Street and Mercery Iane.

In the early municipal documents, this inn is sometimes mentioned in being used on public occasions, and among the extricts read before the historical section it was stated that in 1546 the prince's players acted in it before the major and corporation. Its proximity to the cuthedral naturally made it the resort of such pilgrams as were able to pay for good lodgings. The description of the arrival of Chaucer's party, given by the author of the supplement to the "Cunterbury Tales," printed by Urry (written appraently not long after Chaucer's derth), is too good a picture of "Canterbury in the olden time" to be passed over in silence. The writer of this rather unpolished terforance tells us how the pil-rums arrived in Canterbury at "and morowe" (in the middle of the forenous), and took up their lodgings at the Chequer.

Ther toke their m and lovest them at mydmorane I trone Atte Cheker of the hope that many a man doth knowe

and how, mine host of Southwark having given the necessary orders for their dinner, they all proceeded to the cathedral to make their offerings at the sl rine of St Thomas At the church door they were symilted with holy water —

Then at church dore the cuntery gain to 15% If the knight of genutines that knews right wide the gurvee Pat forth the preliate the parson and his fere A most that took the perputal with a mainly chere. And did as the mancre is moil d (seef) at their path. Errorch afthe other rightes at they were of status. The first ferrally fatously the appropriit for to hold. To oppray oppose the remanant that for his cope he nold. Have both that coreparements in that hold passes. So longed like holy consequence to see the nonum face.

We are left to conjecture how far it e monk was successful in the object he desired. The knight and better part of the company went direct to their distributions but some of the pilgrims of a less educated class began to wander about the nace of the

church, curiously admiring all the objects around them. The miller and his compunions entired into a warm discussion concerning the arms in the punited glass

"The predoner and the miller and othir levule sotes.
Sought hem self in the chirch right as level gotes,
I'yn I fast and pourid lich upon the gives,
Counterfitying gestilmen the armys for to blase,
Diskyserion fast the peptury, and for the story mourn I,
An I area [interprete I] also right as rammys hornyd
'He berith a balstaff, 'quod the toon, 'and els a rakid end'
'Thow fillest,' quod the miller, 'thow hast not nel thy mynd
It is a spere, yf thow canet as, with a prik to fore,
To bush adown his earmy and through the shoulder book '"

At length the host of Southwark, whose business it was to preserve order among the company, called them together and reproved them for their negligence, whereupon they hastened to make their offerings —

"Then passad they forth boystly gogling with their hedis, hacid allown to fore the shrine, an I herd to Hiter hedis. They preyd to seint Thomas; in such wyse as they couth, And sith the holy relikes ech man with his most lib. Alsad, as a goodly monk the annest told and taught And alth to other places of holynes they rangely, and were in their devocation of 1 service were all doon."

As noon approached, they gathered together and went to then dinner, for it was the dinner hour for all classes at this period. Before they left the clurch, however, they bought signs, "as the manner was," in order that they might have something to shew as a memorial and evidence of the saint they had visited. The miller bought and pinned on his bosom signs of Canterbury brookles. The distribution of these signs appears to have led to some confusion.—

• Then, as maners and custom is, a near their they bought, For men of contribuild alone whome the, had supplied before men set has silver in such thing as they hild And in the mene while the miller had y pikil. He bosom fail of sun, a of Countribus y brecks. Though the pardoner and he peryevly in bir pouchs. They put them afterwards that soon of them it was Save the sompour send somewhat, and sery the be list, Half part! quod he, practly rowning on their see. Hunkip peas! quod the miller, seast thow sut the firer, How he lowrith under his hood with a doggsth epc? His shuld be a prive those that he count and any?

This passage affords a curious illustration of one of the superstitious practices of pupil times Figures and devices of various kinds, stamped in thin sheet lead, most

of them having traces of a pin at the back intended to fix them to the garments, have been frequently found, and antiquaries were very doubtful as to the object for which they were designed, until Mr Roach Smith, who exhibited at one of the evening conversaziones at Canterbury a number of these leaden brooches, which had been dragged out of the rivers at Canterbury, London, and Abbeville in France, shewed that they were nothing more than the signs bought by pilgrims, and worn about their persons, to show that they had visited the particular places indicated by the devices they bore Mr Smith quoted a passage of Girildus Cambrensis, a contemporary (in his youth) with Becket himself, who describes him elf and his companions as coming from Canterbury to London "with the signs of St Thomas hung about their necks' * which shews how early the custom prevailed in this city Among the signs exhibited by Mr Smith, only one bore a distinct reference to Canterbury, it was a little round brooch with a head in the middle, and an inscription stating the latter to be CAPUT THOME-the head of Thomas + This sign was found



in the Thames, at London, and had no doubt been brought thither by some devotee from St Thomas's shrine at Canterbury Our cut represents this relic the size of the original Among the e found in the river at Canterbury, where there was probably

an extensive manufactory of such articles, one of the most curious is that given in the margin, representing St John the Baptist carrying the holy lamb ! One found in the river at Abbeville represents a head of St John the Baptist, and appears to have been borne by a pilgrim from Amiens where, among other precious relics, was bewn the pretended real head of the forerunner of Christ

To return to our pilgrams, when they had satisfied their feelings of curiosity and devotion .-

They set their manus upon their hede and som oppon their capp And sith to the dyner ward they gan for to stapp

After danger they determined to go forth "to sport and ploy" them, cake arm as hym list," until supper time -

> The knycht arose therwithal and cant on a fre her gown And his some another to walk in the town And so did all the remnaunt that were of that army That had their changes with them, they made them fresh and pay

Ep scopus antem videns ipsum intrantem enjus notitiam satis habuerat et socios suos cum apparada (Clapton M idiesex B Th mar a collo su pens s &c - Gurald Camb De rebus a se gestus op Angl Sacr vol 11 p 481

[†] Now in the possess on of Mr T Welton of Upper

In the collection of Mr Police

The knight took his son to examine the fortifications :-

"The knyght with his mey no went to se the walle
And the wardes of the town, as to a knyght befalle,
Devising enteutilitich the strengthis at about,
An I apointial to his sone the perell and the dout
For shot of arbhast and of bower, and eck off solt of goone,
Unto the wardis of the town, and how it might be wonne.
And al defence ther-narys, salir his latent
He declarid compendiously, and al thet wir he ment"

The monk, with the parson and a friar, went to pay a visit to a friend, and caroused together over his good wines

The lidies remained at home, and visited the garden of their hostess of the "Cheker":—

"The wyfe of Bath was so wery she had no wyl to walk, She toke the proces by the honde, "Vidanes, wolly estalk Pryvely into the garden to se the herbig growe, And aftir whith our boult wife in hir persion proces? I woll gree yewe the wyne, and ye shul me also For tyl we go to soper we have naught cliss to do "The proces, as woman taught of geath blood and hend, Assentit to hir counsel, and forth gon they wend, Pasyng forth softly into the berhery For many a I cell green for wew and surgery, And all the aleys for and parid, and rapid, and y makid, The savige sud the ispect for tethicl and y stakid And other bedsits by and by fresh y-dight,
For comers to the hooste nghiet a sportful sight "

The other pilgims amused themselves in different ways, according to their tastes and inclinations. The supper ended in mirth and jollity, which lasted "tyl the tyme that it was well within eve". The more sober of the party went to their bods betimes, but others continued to drink and "jangle," until those who were in their beds were angry at the disturbance, and urged them to go to rest.—

" But yet they preyd them curteysly to rest for to wend; And so they did all the rout, they droah, and made an end, And eche man droughe to cusky [far counki] to slepe and take his rest, Save the pardoner, that drew spart, and weyted by a cheste, For to hide hymself by the candill wer out "

As soon as the rest of the pulgrims were gone to bed, and the "candill" out, the prudener stole out of the room, to pursue a low amour It is quite evident that the whole party slept in one room

The nn now offers externally few features which would be recognised by Chaucer's pilgrims. The most remarkable put is the row of stone archison the ground floor, which now form the windows and door of the corner shop, and which appear to have been a kind of open portico, serving as the grand entrance to the inn Gostling tell- us, that in his time people remembered more of these arches running along the street, which



had been demolished to make new fronts to the houses. This probably is the oldest part of the building. Beneath it is a cellar, with a very fitt-arched stone roof, represented in the cut in the margin. Proceeding through an arched passage from High Street, we see from the yird many interesting remnants of the woodwork of the old building. In Gostling's time.

a starcase led to a wooden gallery, which ran round the building to the right in the view in our engriving (which looks from the yard towards the street), and old men still remember its existence. The large room at the top, which occupied the whole upper part of the building, until cut up into small rooms and lofts, is supposed to have been the one which the poet had in his mind as that occupied by his pligrums, and it is still called the hall of the hundred beds. We might cite many passages from old writers, shewing the general prevalence of the custom of lodging a number of guests indiscriminately in one room filled with beds. One end of the great room of the Chequer, of which the exterior is seen in our view from the yard, and an interior view is given below in the same plate, still retains its original appearance, and is occupied as a cabinet maker's workshop, but many of its features are concealed by the tools and lumber of the workmen

The description of a visit to Canterbury given in the poem quoted above, contrasts singularly with the modern meeting. There is something grotesque in the idea of the savants of the inneteenth century carrying back to exhibit there as curosities the identical signs which the pilgrims of other days had brought away from this very spot with such widely different feelings. Our modern pilgrims also separated each day into parties to view the objects in the town. Some followed the steps of the kinght, and amented over the small remnants now visible of the walls and wards of which he had admired the strength and farmess. Some may, like the monk and his companions, have gone forth to seek old acquaintances, and perhaps quaff the cup of remembrance. The well stored garden of the Chequer was no longer there to invite the attention of the ladies, nithough, instead of it, the superb mirrory ground of Alderman Masters was opened to the visitors. But many wandered through the church, and "peered" about

as curiously and irreverently 3s the miller and the pardoner. On the day after his lecture, Professor Willis continued his remarks to a few who relinquished Richborough and Dover to accompany him over the cathedral. It would take a volume to describe all the objects there presented to the view. The scene of Becket's death, the tomb of the victor of Creey and Potters, and a host of other spots, interesting by some historical association, or by their beauty of ornament, attracted successively the attention of the visitors. Even the fine extensive crypts were on this occasion thrown open to the members of the Archeological Association.

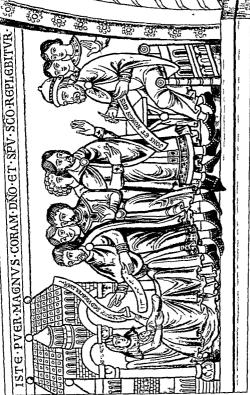
One of the most interesting objects in the crypt, or under croft, is a little painted semicircular chapel, supposed by Dait to have been dedicated to St John the



Bantist It is si tuated under St Anselm's tower. and was an object considerable attraction to the members of the Archreological As sociation It ap pears to have been walled up at ra ther an early pe riod, to male a stronger support for the superstruc ture, and can now be entered only through a small square hole, re presented on the left hand side of the reconit anying view of the inte rior of this chape.

To this circum

stance we owe the preservation of the curious puntings which cover the interior surface of the walls. The painting in the best state of preservation of which we have given an



L adm Tao ahed dy Chapmas K.E. II. 186 Strand, Jan^o7,845

exact copy in our plate, is on the north side, and represents the nativity of 8t John the Baptist, as related in the first chapter of the Gospel according to 8t Luke Ehrabeth appears in bed, with the child in her arms, and her answer to the words on the small label in the man's hand (now defaced), but which were probably, Nomen ejus Zacharias, "His name is Zicharias," is inscribed on the longer label—Nequaguam, sed iocabitur Johannes, "Not so, but he shall be called John" On the right we see Zacharias, scated, with the mitre of the priesthood on his head, writing the words, Johannes est nomen ejus, "His name is John" Above is the inscription,—

"ISTE PUER MAGNUS CORAM DOMINO FT SPIRITL SANCTO REPLEBITLE

Above this picture there is a second compartment, with another painting, much in juned, and beneath them the inscription, legible in Durt's time, Hoe allare dedication est in honorem sancti Gabrielis archangeli, which intimates that an altar dedicated to the archangel Gabriel formerly stood there. There was also an altar on the other side, but the words Hoe allare were all that recurrenced of the corresponding inscription when Durt wrote. A compartment in the centre of the roof contains a figure of

the Creator, seated in an aureole, with a book m one hand, on which are still legible the words Lgo sum qui sum The aureole is sup ported by four angels, who occupy the corners of the vaulting On the soffit of the arch to the left of our cut, are puntings of cherubins with eyes in their wings and bodies, which Dart mistook for figures of St Catherine The arch on the opposite side is painted in compartments, the lowest representing St John the Evangelist writing the Apocalypse, and the others containing the seven angels, seven can dlesticks, and seven churches At the head of the arch are painted seven stars in a circle Our cut represents the compartment containing St John, and one of those of the angels, can dlesticks, and churches

The style of these paintings is that of the first half of the twelfth century. They so closely resemble, in design and in colouring, the illuminations in a manuscript in the British



Museum (MS Cotton Nero C IV), of which a specimen is given in Mr Shaw's beautiful work on the "Dresses and Decoritions of the Middle Ages," that we might be led to look upon them as a work of the same artist. Dart supposes this chapel to occupy the place of a much earlier chapel dedicated to St John the Baptist, in which were interred the bodies of Cuthbert, Bregwin, and others of the Saxon archbishops. During the last century the vailted 100m through which we pass to this painted chapel was allotted as a place of meeting to a congregation of French Protestant refugees. At present it is kept locked up, and does not appear to be used for any especial purpose. It is much to be desired that care should be taken to ensure the preservation of so precious a monument of early at

After the cathedral, the most interesting ecclesiastical building in Canterbury is the little church of St. Martin, picturesquely situated on a hill among the fields, without the walls on the east side of the city. Its site was once occupied by a Roman building, which was given by Ethelbert, king of Kent, to his Christian queen, Bertha, as a place of devotion for herself and her Frankish bishop, Liudhaid, and was afterwards given to St. Augustine. The notion that the Roman building had been a church, is probably incorrect. The present church is comparatively modern, and perhaps there are no remains of the original walls, but the materials of which they are built (stone and Roman bricks) have evidently been taken from some Roman building A curious Norman font, preserved in the church, has been at times described very absurdly as the one in which king Ethelbert was baptised.

No visitor can tread without feelings of emotion, a spot hallowed by such recol lections as crowd about the green hill occupied by this little church, and we are carried involuntarily back to the scene so beautifully described by the historian Bede, when the first missionary and his compan one came to this spot from the isle of Thanet "In this island," says Bede, "landed the servant of our Lord, Augustine, and his companions, being, as is reported, nearly forty men. They had, by order of the blessed pope Gregory, taken interpreters of the nation of the Franks, and sending to Ethelbert, signified that they were come from Rome, and had brought a joyful message, which most undoubtedly assured to all that took advantage of it, excelasting joys in heaven, and a kingdom that would never end, with the hving and true God The king, having heard this, ordered them to stay in that island where they had landed, and that they should be furnished with all necessaries, till he should consider what to do with them I or he had before heard of the Christian religion, having a Christian wife of the royal family of the Franks, called Bertha, whom he had received from her parents, upon condition that she should be permitted to practise her religion with the bishop Landhard who was sent with her to preserve her futh. Some days after, the king

A recent discovery in the churchyard of St Martin's adds to the interest of the foregoing narrative Some workmen, digging near the church, found a number of gold ornaments, formed of coins of the fifth and six centuries, by the simple addition of a loop to each, and, in one instance, of a rim A gold circular ornament, set with pieces of stone or glass, was also found with them It appears most probable that these coins were arranged as a necklace for some lady of distinction, who was interred at this spot on account of the supposed sanctity of the locality, and the dates will fairly allow us to suppose that she may have been one of the attendants on the Frankish quien of It was the custom of the Romans to mount then gold coms in frames of elegant filigree work, to be worn as pendent ornaments Battely has engraved in his Antiquitates Rutupina a gold coin of the emperor Magnentius, with a simple loop attached, as in these found in the precincts of St Martin's Three Frankish gold coms, with similar loops, found in Kent, have been more recently engraved in Mr Roach Smith's Collectanea Antiqua In the earlier Saxon times, only the Roman, Byzantine, and Merovingian gold coins were used in England, the money struck by the Saxons being only of silver The coins found at St Murtin's are extremely curious, apart from then local interest. One is of Justin, another is a rude imitation of the very common small brass coins of the younger Constantius, but the most remarkable among them all is that of Eupardus, a bishop of Autun, who hied about the middle of the sixth century, concerning whom history is almost silent He wears upon the coin the imperial diadem of the lower empire, the costume of the bust being also copied from the Roman model. The coins of the age which followed the overthrow of the empire were generally copied from Roman types, the devices on the originals being frequently so rudely imitated that it is almost impossible to guess what the figures are intended to represent. The ornaments we have just described are now in the possession of Mr Rolfe, who exhibited them at the meeting of the primeral section on Iriday, September 13, when they drew forth some interesting remarks by Mr Roach Smith

The other churches of Canterbury have few attractions for a visitor, being, in general, devoid of architectural beauty or of Instorned interest. One of the best, that of St. Dunstan in the western suburb, is remarkable as containing the family vault of the Ropers, in which is still preserved the skull of Sr. Thomas More, his head having been brought from London Bridze, and deposited their secretly by his daughter, Margiret Roper. It is contained in a leaden box, placed in a niche in the wall of the visit. The site of this church appears to have been one of the burnal places of the Roman inhabitants of Conterbury. Roman glass vessels and urns were discovered a few years since in the vichity, and are now in the possession of Mr. Ralph Royle, who

exhibited them at the meeting of the primeval section on Friday, September 13 One of the earthen vessels found here, presented the unusual form of a hooped barrel

Remains of the various religious houses for which Canterbury was once remarkable, are scattered over the different parts of the town. The runs of the great abbey of St Augustine, consisting chiefly of two gateways, were an object of attention to the archrologists These ruins had recently been purchased by A J Beresford Hope, Esq, member of parliament for Maid tone, and, at the time of the Archeological Meeting, the workmen were occupied in clearing the finest gateway tower from the barbarous adjuncts which had turned it and the buildings adjoining into a brewery and alchouse The thanks of the archeological visitors were voted to Mr. Hope for his zeal in purchasing this ruin, as it is understood, with the sole object of preserving it from further dilapidation and desecration There are now little or no remains of the numbery of St Sepulchre, famous at the time of the Reformation as the sisterhood to which belonged Elizabeth Barton, the "maid of Kent," a weak tool in the hands of a political party, for which she was sacrificed to the resentment of the remorseless monarch, The inventory of the "stuff" or personal effects of this inserable woman, seized on her attainder and execution, gives us a curious idea of the mode in which a nun's cell was furnished at this period it is preserved in the British Museum, and runs as follows -

"Stoffe receyvyd the xvj day of Februare, of dame Elysabeth Barton, by the handes of the priores of Sayent Sepulcres without Canterbury, into the handes of John Antony of Canterbury, as herafter foloeth

- "ffyrst, a coschyn blade, and one old co chyn
- "ij carpettes, whereof one ys cut into pecys
- "A old matteres, vij corsse schettes, a kyverlet and a peyer of blanckettes, with it pyllos, and a bolster
- "ij platers, nij dysches, ij sausers, and a lyttell basen, wayyng xij at nij" a lb, wych my lavdy priores hath, and payed nij"
- "A whyet corter, wych my lady priores bath, and payed xijd
- "A lyttell old druper towell
- " nj pylloberes
- "11 canstyckes
- " I coet, wyche dame Kateren Wyttsam hath, payed va
- " A pece of a plancke for a tabyll
- " A lyttell chyst

"Stoffe weche remayneth in the nonnere pertaynyng unto dame Elysabeth Berton, at the request of my lady priores

- "ffyrst, 1] nyew coschyns, gyven unto the churche
- " A old mantell, and a kyrtell, unto the yongest nonne
- "A Yrysche mantell, a colere, with ij grett chystes, and ij stolys, and a canstycke, to my lady priores
- "A kyverlet, and a old kyrtell, to dame Alys Colman, at the request of my lady priores "



the three orders of frare, who all established themselves in Canterbury during the thutcenth

The GREY FRIVES, or begging friars, who settled here in 1273, had their conventual buildings in the west part of the town, on the branch of the river Stour which runs under East Bridge The 1emains of these buildings consist of a house, under which the river runs, as represented in the cut, with the ruined walls surrounding a court or yard behind the rulings here seen on the left hand side the confused assemblage of buildings of later date, these runs form a picturesque group But, alas! the instability of human affairs! The house of the begging friars is turned into a workhouse for paupers, and the court-yard in which the friars were wont to disport themselves, is now used for the fattening of pigs for the purpose of making brawn, an article for which Canterbury is eclebrated. The fur dame of the latter establishment, in perfect innocence as to the attractions which old walls might have in the eyes of an arch cologist, supposed that our visit had reference to the mysteries of her vocation, and very obligingly showed us into the court in which the poor quadrup ds were confined singly in small frames, to hinder them from turning round, lest even that little share of exercise might have the effect of diminishing their obesity



ST JOHNS HOLDITAL, CANTERBURY



THE THREE ARCHIEPISCOPAL HOSPITALS

The last objects of antiquarian interest in Canterbury which we have to mention, are three early charitable foundations * About the year 10S4, Archbi-bon Lanfranc built two hospitals, one within the town at North Gate, dedicated to St. John, the other, about a mile from the town, on the hill of Herebaldown (se Herebald's hill), now called Har bledown, in the ancient forest of Blean, dedicated to St Nicholas. The first of these was designed for the support of mained, weak, and sick persons of both sexes, the foundation at Harbledown was a lazar house for lepers, and was for that reason placed. like all similar institutions in the middle age-, by the side of the highway at a little distance outside the town The origin of the third of the hospitals to which we allude, which was designed to receive poor pilgrims, is very doubtful, but it appears most probable that it was founded by Thomas Becket, for it certainly bore the name of St Thomas's Ho pital at the East Bridge as early as the beginning of the thirteenth century. All these foundations were in course of time enriched by numerous donations of lands and rents. That of Harbledown stood at the side of the "pilgrams' road" from London Guernes du Pont de St Maxence, an Anglo-Vorman poet who wrote a metrical life of Becket immediately after the primate's death, has preserved an interesting anecdote connected with this place When, in 1174, king Henry II went in pilgrimage to Canterbury to do penance at Becket's shrine, he stopped at Harbledown, entered the same little church which is now standing to confe-s and be ab-olved, and "for the love of St Thomas he gave in grant twenty marks of rent to the poor house" He walked from hence barefoot to the cathedral. The original deserves to be cited, from the nearly contemporary manuscript in the British Museum, as a pure specimen of the language spoken by the educated classes in England in the days of Thomas Becket -

Juste Cantorbure unt lepros un hospital L mult ad malades d. grut plein de mal Pres une liwe i ad del muster principal, La si li core saint e.t del mire espirital Ki maint dolent ad mis en 100e e en estal

Dane descend three if rees a Rereduldar E entra el mactier e a fet sa orasson De trectuz ses mestez ad regus Deu partan, Pur antar esant Thomas a otra en dua Vint marchas de reutes à la porte ma son "

The hamlet of Harbledown is situated at the summit of a steep hill, and answers

A long history of these foundations with very and \ Battery was printed in the Bidisthree Topo corners extracts from charters compiled by J Dancombe | graphics Britannia

remarkably well to the name given by Chaucer to the "litel toun" to which his pilgrims came, "under the Blee," or Blein forest —

"Wete ye not wher stondeth a litel toun,
Which that y cleped is Bob up and down,
Under the Blee, in Canterbury way?

Cant T 1 16,950

It derives some additional interest from the circumstance that the celebrated Erasmus has left us an account of his passage by it on his way from Canterbury to London, with Dean Colet (here named Gratian) and others, on the eve of the Reformation A part of the dialogue in one of his Colloquies (the Peregrinatio religious ergo) is as follows—

"Og —In the road to London, not far from Canterbury, is a way extremely hollow, as well as narrow, and also steep, the bank being on each side so eraggy that there is no escaping, nor can it by any means be avoided. On the left-hand side of the road is an almshouse of some old men, one of whom runs out as soon as they perceive a horseman approaching, and after sprinkling him with holy water, offers him the upper leather of a shoe bound with brass, in which a piece of glass is set like a gem. This is kassed, and money given him.

" Me —I had rather have an almshouse of old men on such a road than a troop of sturdy robbers

"Og —As Gratian rode on my left hand, nearer to the almshouse, he was sprinkled with water, to which he submitted, but when the shoe was held out, he asked what it meant And being told it was the shoe of St Thomas, he was so provoked that, turning to me, he said, 'What' would this clown have us kiss the shoes of all good onen? They may just as well offer their spittle to be kissed, and other disgusting things.' I took compassion on the old man, and gave him some money by way of consolation."

We believe that the shoe is still preserved

St Thomas's Hospital also stands in the street by which the pilgrims entered the town, and was intended to harbour such of them as were not sufficiently rich to take up their lodgings at the Chequer—It had the right of burial for those who died there in the place in the cathedral churchyard set apart for the interment of pilgrims. It is provided by the statutes given to this hospital by Archbishop Strifford in 1342, "That poor pilgrims in good health shall be entertained only for one night, and poor, sick, and well pilgrims shall have daily fourpence expended for their susternince, out of the recenies and profits of the hospital, greater regard to be had to sick than to well pilgrims. That if there should be not a sufficient resort of pilgrims in any one day to

require the whole fourpence for their su tenance, what is so spared in one day shall be laid out freely in another day when the number of pilgrims shall be larger, so that for every day of the whole year the entire sum of fourpence be carefully and faithfully expended. That there shall be twelve beds convenient to lodge the pilgrims in the soid bo pital, and a woman, of honest report, aged above forty years, who shall take care of the beds, and provide necessaries for the poor pilgrims, and who shall be maintained out of the recenius of the hospital. From the entries in some of the carlier registers (of the beginning of the sixteenth century) we find that there was then expended supence a week for beer bought and given to the poor guests, twenty shil lines a year to the woman attending upon them, 10/6 s 8d for a chantry priest at the hospital, and five pounds to a chantry priest at Harbledown, so that the greater portion of the income was spent in prayers for the poor. It a later period, we find the payments to the two priests unchanged, while the other payments are somewhat increased.—

"Item, for wood, ale, and other necessaries for the rehef of poor men in arms (? alms), vjh j' mjd

"Item, to the keeper and he wife to attend about the poor men, besides his 'sallery,' 19th vp' vnyd"

The rents arrung from lands in the forest of Blean was chiefly paid in "cocks and hens;" and the sum total amounted to a very inconvenient quantity—"Sum total of the cocks and hens, a hundred and nineteen, and a third part of a hen, and a half of a hen" Soon after the beginning of the systeenth century, we find these cocks and hens compounded for m money, the cock being estimated at twopence halfpenny, and the hen at threepence

The old registers and other records of the institutions of the middle ages are interesting for the light they throw on a state of society which has long passed away, and it is much to be lamented that so few of them have been preserved. The chests of the three ho pitals of which we are speaking are still well stored with ancient charters, but most of their books, and even some which were extant in the last century, have perished. A few extracts from these documents are given in the work cited in a note on a preceding page. The hospital of St. John and that at Harbledown were designed to receive persons of both sexes, but from the original foundation it was especially ordered that the parts of the building occupied by each sex should be so separated from the other that they could have no intercommunication. The statutes provided very excerc punishments for the different offences which were likely to occur in such institutions, some of which would have belonged more properly to the courts of public

justice, had not the ecclesiastical body claimed exemption from the civil power Tven as late as the reign of Elizabeth, the statutes given to the hospital of Harbledown by Archbishop Parker, inflict punishments which would not now be legal The eleventh of these statutes is as follows -" Also we will and ordun, That if any brother shall, by the testimony of six of the brethren, or any sister, by the testimony of six of the sisters, be convict before the prior to be a common drunk ud, a quarreller, a brawler, a scold, or a blasphemous swearer, every such offender, so convict, shall for the first time sit in the stocks one day and a night with bread and water, and offending in that fault again, shall the second time be punished in the stocks two days and two nights, and for the third offence in the same crime, three days and three nights with bread and water only, but if, after the third punishment, he or she do eftsoones offend in the like offence, then to be expulsed and driven out of the house for ever "

The inmates of St John's Hospital had a great feast every year at Midsummer, and another at Christmas The register for the year 1638 gives the following bill of expenses for the Midsummer feast of that year -

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"Payd to the woman that helped in the kitchen, vjd
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- " Payd to the two turnspets, vnjd
- " Payd for beere at diner, myd
 - "Payd for beere to make the serveing men drinke that brought meat to our feast, 11d
 - "Payd for lxx pound of beefe at v' the score, J'
 - "Payd for a calfe, vvuj'
 - " Payd for two lambs, vyni
 - " Payd to the cooke for drissing of diner, mys
 - " Payd for beere for the kitchen, mjd
 - " Payd for putter wee borrowed, vjd
 - "Payd for a gallon of sacke, my my

 - "Payd for a pottle of claritt and a pottle of white wine, ij' viijd
 - " Payd for a bushell and a pecke of meale, v
 - " Payd for halfe a barrel of beere, my 11d
 - " Payd for three coople of chicken, 13' vjd

"Summa, nj" vj' xd "

In the register of the same house for the year 1615 we have the following items for painting coats of arms, which are curious as relating perhaps to some of those which are still seen in the hall -

[&]quot; Payd unto the psyntors for Lanfranckes armes, my my

- "Item, payd unto Wickel for the dennes arms, planing of the bourd, and making the verse, vapa
- "Item, payd unto master Drary for his paines in helping us to Lanfranckes armses, \mathfrak{u}_1^d

At the period of the dissolution of monasteries, the charitable objects of gilds and hospitals were so mixed up with what were defined by the law as "superstitious uses," that their existence became exceedingly precarious. The brethren and sisters of Lanfranc's hospitals are, even at the present day, ruled by priors and priores-es We have seen how much of the revenues of St Thomas's Hospital went to the performance of Romish ceremonies, and even its charity was appropriated to pilgrims who now no longer visited the holy shrine. It is not therefore to be wondered at, if they were soon drawn from their original purposes From a visitation of St Thomas's Hospital made by directions from Cardinal Pole in 1557, it appears that the funds of that institution were then expended on "travellers in general "-"They are bound to receive wayfaring and hurt men, and to have eight beds for men, and four for women, to remain for a night or more, if they be not able to depart, and the master of the hospital is charged with the burial, and they hade twenty loads of wood yearly allowed, xxy, for drink" In the beginning of Ehrabeth's reign, the estates of the hospital were suized, and had passed into private hands, but they were recovered by Archbishop Parker, who refounded the hospital for the reception of "poor and maimed soldiers that should pass forward and backward through Canterbury," in the same manner as the pilgrims had been formerly received, and for the support of a school. In the seventeenth year of Elizabeth's reign, the hospital was stated to be in great decay, and, as having ceased to serve for any useful purposes, the lands were again seized and suffered to pass into the hands of private individuals, but, after an obstinate lawant, they were restored to their charitable purposes by Archbishop Whitgift, and they have since continued to be administered according to the design of Archbishop Parker Lanfranc's hospitals have passed through similar vicissitudes

The hospital of St. Thomas stands in the High Street, near East or kin, 's Bridge, which it was obliged to keep in repair. A stone arched doorway, generally open leads into a saulted apartment, from the far corner of which a flight of stone steps takes us to the upper floor. This passage has the appearance of having been broken through the misonry of the original building. The apartment to which this sturcase conducts us, appears to have been turned into a cupboard, and the adjoining chamber his undergone s ill greater changes, to convert it into a school room.

the partition-wall between the refectory and the head of the strucase, which appear to have been originally an open areade. This and the vaulted room below appear to be carly specimens of the style of architecture generally denominated Early English, and may be part of an original structure of the end of the twelfth or the beginning of the thirteenth century. The buildings of the hospital run over the river on one side of the bridge

The hospital of St. John is situated on the west side of Northgate Street, and is entered by a fine wooden arch, under an interesting house. Eadmer, the disciple of Lanfrance and the writer of his life, dignifies the original building of this house with the name of a palace (palatium), and the ancient walls still remaining inclose a considerable area of ground to the north-west of the present chapel. They are very massive, of



rude early Norman masonry, with round-headed doors and windows, only slightly ornamented with the common The entrance to the chevron moulding, coarsely cut chapel is a doorway of the same style. This chapel, which is only a part of the original chapel, has been much altered and modernised The most remarkable object in the interior is a singularly-shaped early font. In the last century the cast window was filled with rich punted glass, representing figures of the twelve spostles, but this has entirely disappeared. The pulpit, and some other wood-work, are good examples of the ornamental carving of the Tudor age Gostlang, our venerable and rafe guide to the antiquities of Canterbury, complains bitterly of the unnecessary demolition of the old buildings

of this establishment perpetrated about the middle of the last century —"the bells having been sold, the steeple and north ist, taken down, as were many of the old bourses, and smaller and less consenent ones creeted in their room; a stone wall was also taken away, which sheltered the whole from the cold morthwest wind blowns over

ten feet long The hall is up stairs, and contains some old furniture, among which the most remarkable is a carved chest and a large sword. A curious old embondered covering for the table is also shewn. The hall itself is ornamented with the arms of the founders

On the other side of Northgate Street, unmediately opposite the entrance to St John's Hospital, is another old gateway, which leads to the runs of the priory of St Gregory, also a foundation of Archbishop Lanfranc, intended for secular canons, whose duty it was to administer spiritual comfort to the poor of the hospital, and to officiate at the burial of their dead These runs have been converted into private houses, which are occupied by labouring people

The road to Harbledown, as we have already observed, leads through the High Street, and quits the ancient city by Westgate, the only gate of Canterbury now standing, and one of the finest examples of an old town gateway in England All the gates of Canterbury were in good preservation in the last century, but they have gradually fallen sacrifices to the wants or wishes of the citizens Burgate. erected in 1475, remained until 1822 Another gate, that of St George, formerly called Newingate (as being the most modern of them all), which was a copy on a smaller scale of Westgate, was built in 1470, and was pulled down in 1801 had been used first as a prison, next as a storehouse for the corporation, and finally as a reservoir of water for the use of the city When this gate was condemned to destruction, a carefully executed model in wood was made, with the object of preserving some memorial of it, this is now in the possession of Charles Sandys, Esq of Canterbury, who has very kindly permitted us to make the sketch of it which we give at the end of the present article. The chief reason of its demolition appears to have been the want of materials for the formation of a cattle market. Westgate was the ancient entrance to Canterbury from London It was built in the reign of Richard II, by Archbishop Sudbury, and has been used as a prison from time immemorial, which is probably the chief cause of its preservation Gostling, our guide "about the city of Canterbury," tells us "this gate is now the city prison, both for debtors and criminals, with a large and high pitched room over the gateway, and others in the towers. The was up to them is through a grated eage in the gate, level with the street, where the prisoners, who are not more closely confined, may discourse with passengers, receive their alms, and worn them (by their distress) to manage their liberty and property to the best advantage, as well as to thank God for whatever share of those blessings be has bestowed on them" A note in the third cultion of this book (the one we happened to have in our hands) adds-"This comfort (!) the poor prisoners are now deprived of, the eage having been taken down in 1775." The accommodations for the prisoners

have in later times been mide more extensive by the erection of new buildings to the north of the gateway. One of Alderman Bunec's extricts from the municipal records (as we learn from mother useful and amusing, and a more modern, guide-book, "Libr Summerley's Handbook for the City of Conterbury") informs us, that in 1194 "a certain hermit, named Bluebeard, who headed an insurrection, was taken by the mayor and citizens of Canterbury, and sent to the king at Westminster, and there adjudged to be bruged and decapitated, and that his head use placed over the Westgate of this city". This gateway, with its two massive round toncis, and its curtain machicolated above, is a fine and perfect specimen of medieval military architecture.

The shortest road to Harbledown is by the foot path, which turns to the left after passing the bridge beneath Westgate, and leads over the fields The site of Hurble down appears also to have been one of the Roman burial places of Durovernum, for fragments of urns and bones were picked out of the side of the bank (where cut through by the road) by some of the archaeological visitors. We have in fact traced the burial places of the Roman inhabitants, without the gates, and along the sides of the principal roads, of the city, as they are still found in Italy, about Herculincum and Pompen We have the cemetery of St Martin's, on the road to Rutupize (Richborough), that at Bridge Hill, on the road to Dubris (Dover), and those at St Dunstan's and Harbledown, on the line of road leading towards London In all these places we find traces also of Saxon interments, or else we find Christian church ands These repeated instances of the successive occupation of the burial places around the ancient city by Romans, and Saxons, and by churches, seemed to shew that there had been a perceful succession of inhabitants, that the Saxon settlers had mixed with the Romano British population, and had buried their dead in the same burial places, and that, when converted to Christianity, they had formed religious establishments on the spots already hallowed in their minds Many other circumstances, noticed by the early historians. or surmised from the discoveries of modern days, combine in strengthening this opmon

The church or chapel of St Nicholas is a small and plain Norman building, and is supposed to be the one erected by Lanfrane. Within is a Norman font. This church stands at the top of the hill, on the south side of the road. The gardens and houses allotted to the poor people are below. The entrance to the latter is by a very picture-que old gateway, approached from the road by a flight of steps. The houses are modern, and offer no feature of interest. The hill is a building of the seventeenth century, and its most remarkable features are an old chest, containing the dieds of the hospitals, and one or two antiquated articles of furniture and kitchen utensils. They also shew to visitors a few relies of much greater antiquity, pre-cented



with a rim of silver gilt, which was, according to Duncombe, "used on their feast-days." At the bottom, in the inside, is inserted a medallion, with a figure of Guy of Warwick on horselvek, surrounded by trees, a dragon extended under his horse's feet, and a hon lying near. It is a curious illustration of one of the most popular ronnances of the middle ages. Guy, on his return from Constantinople, is said to have entered a forest, where he found a dragon and a hon fighting, he stood about until he saw the hon vanquished, and then he attacked and slew the dragon. Around the medallion is an inscription, which, according to the fac simile given by Duncombe, is as follows.

ON DESCRIPTION ADASON SCHOOLS LEDRAGONS

This inscription has very much (and rather unnecessarily) puzzled every one who has written upon it. Some, from ignorance of the phriscology of the language in which it is written, have read à Danoun, and have interpreted it variously at a place named Danoun, or with his suord named Danoun, or on his horse named Danoun. The word which follows this has given still more trouble, and in feet is not intelligible as it stands here. The first c is described as doubtful, and has no doubt been in it. We omitted examining the original, but if Duncombe's fac simile be correct, the n is probably an error for v, made by the artist who engraved the inclallion, and who mistook the u in the copy given him to engrave from, for a n. The inscription would then read.—

Gy de Warwyc ad à noun Vecs necis le dramoun

which would be literally translated by .-

Guy of Warwick is his name See here the dragon slain

In the original, the middle mark of two dots shows the division of the rhyming couplet, and the others, according to a very common practice in old manuscripts, mark the accent in the Every person conversant with ancient manuscripts and inscriptions, is aware how the letters of words are all confused together, three or four words being often joined in one while at other times one word is separated into several parts. This bowl is of considerable antiquity, and merits to be preserved carefully as a work of art

The buildings of the hospital stand on the slope of the hill, to the west of the church. The bank below them is full of springs, and is therefore very wet, and the grass and herbage particularly luxuriant. The water at one spot bubbles out in a well, which is slightly built in and has received traditionally the name of The Black Prince's Well. From this place, we have a picturesque view of the

buildings of the hospital, rising from a wreath of verdant foliage, with the tower of the church peering above them — A footpath lead into the highroad which passes through

the hamlet to Centerbury. On our return over the hill of Harbledown, we see the city lying below in a fine sweep before us, with the cathedral towering in jestically over it. This is perhaps the best general view of Canterbury, it is the one which in former days first offered itself to the eyes of the pious pilgrim as he approached, on his way from London, the object of his vows.

The visit of the archeologists to Can terbury closed on Saturday with a general meeting in the Town hall, in which votes of thanks were pas ed, and a number of speeches were made, all of them characterised by good sen e and moderation



A general feeling of satisfaction prevailed among the persons who were present. The president had prissed a week of exertions to insure the success of the meeting—the local committee, consisting of the leading members of the corporation, had left nothing undone to insure a good reception in the town—the ecclesistical authorities had come forward most zealously, in laving opin the eathedral, and giving every feelift to those visiting it,—the writers of pripers and possessors of antiquities had done every fundity to the power to furnish amusement,—and the inhibitants of the town and neighbourhood had vised with each other in their friendly attentions to their visitors. In fact, every individual had contributed as far as he could to give pleasure to other and there were none who felt otherwise than gratified at the result. Men of kindred fedings and pursuits were now for the first time frought together who find previously been known to each other only by name, and friendships were formed which will long hence cause the Archaeologueal Meeting at Canterlary to be remembered with pleasure. Such should ever be the spirit in which literature and squence are cultivated.

The statements made at the closing meeting in the Town hall gave an encouraging view of the condition and prospects of the British Archeological Association, even at this early period of its custome. It was found that it had a irred up an active spirit of inquiry throughout the Lingdom. Much had already been done for the better

conservation of existing monuments. Many important antiquarian discoveries have been lost to science during the progress of railways and other great public works, these, it is hoped, will be watched more attentively in future. Railroads are now on the eye of being made through many of the districts of our island most interesting to the historian and antiquary - such as Kent, Herefordshire, Suffolk, &c - and there can be little doubt that they will bring to light many curious remains, which will establish historical facts, while they curich our local museums. The necessity of watching the progress of these exervations cannot be too strongly impressed on the attention of the members of the Association One of its most useful effects at present is the bringing into friendly correspondence the local inquirers in distant parts of the country, the knowledge of whose discoveries has hitherto been too often circumscribed within narrow limits, which rendered them useless Mutual communication is the only way to make available individual evertion. It is impossible to calculate all the benefits to which the evertions of the Archeological Association may eventually lead It has been raised to the degree of power and usefulness which it has now attained by the mutual good feeling and the undisturbed unanimity of purpose which has guided the counsels of the individuals who have founded and hitherto conducted it, and it is most succeely to be hoped that this unanimity may long continue undisturbed by the jealousies and dissensions which have too often paralysed the efforts of similar institutions



Od St Goges Gate Canterbury

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Old St Geo ge s Gate Canterbury

the highest distinction sleeping on rude wooden couches, in a very uncomfortable position. The Anglo Normans appear to have been not much better furnished in this respect, for in illuminations of manuscripts they are exhibited sleeping on very low mooden frames, with a mere board to support the pillow. Even kings and nobles are sometimes represented in beds of this description as late as the fifteenth century. The first ornament we find represented in the pictures in manuscripts is a canopy, adorned with richly embroidered drapery, attached to the wall, under this the head of

the bed was placed These canopies are found in English manuscripts carly in the fourteenth century. The cut annexed (taken from an illumination of the fifteenth century, in a manuscript of the romance of the Counte d'Artors, in the collection of M Barrons, of Paris), represents the bed of a countess, whose husband was lord over princely domains. Nothing could be more simple than the bedstead in this picture. The ca-



nopy is evidently of rich materials, which we learn was the case, from the descriptions in old writers, and the bed itself was sometimes of softer materials than the artist appears here to have intended to represent Chaucer speaks of a very rich bed—

Of downs of pure down whate

I wol give hum a fethir bed

Rayld with gold and right we cled

In fine blacke satist of outermere

And many a plowe and every here

Of clothe of Raines to slepe on softe

Him thare [need] not to turns ofte

Chaucas a Freme 1 250

The list line would seem to intimate that an easy bed, on which the sleeper "need not turn of;" was no common thing in the days of Chaucer. In the metrical romance of "The Squer of Low Degree," which is probably of the fifteenth century, we live the following description of a very rich bed for a lady of high birth —

Your blankettes shal be of fustyane Your shetes shal be of cloths of Rayne Your head shete shal be of pery pyght With dyamondes set and rubys bryght

AUCITHE LEDSTEAD IN TOR POALR, LAUCH MITTE

ANCIENT BEDSTEAD,

IN TURTON TOWER LANCASHIRE

MAN of our old manorial residences contain articles of ancient furniture, that have remained as heir looms in the family, or have been brought together by the taste of more recent possessors, which ment to be better known, and we hope from time to time to be able to make our readers acquainted with some of the most beautiful specimens. We devote a plate in the present instance to some remarkable articles of this kind in Lancashire.

Turton Tower is situated about four nules from Bolton "The tower," which is the oldest part of the building, is square, of stone, and evidently constructed for defence. It contains a hall, of small dimensions, but richly decorated with wood carvings. A quaint staircase leads to the upper apartments, of which the largest is the drawing room, occupying the entire length and breadth of the building. This fine room is panelled with oak, and the ceiling is enriched with pendants and other ornaments.

In the reign of king John the township of Turton was held by Roger Fitz Robert It subsequently became the property of Henry, "the good duke of Lancaster," from whom the manor passed into the Linghtly family of the Orrels, and from them it was purchased by Humphrey Chetham, Esq a manufacturer of fustians, and founder of the celebrated college and library at Munchester It continued in the family of the Chethams until it was conveyed by a coherress to a gentleman of the name of Bland, whose sole heiress married Mordecai Green, Esq in whose family the estate still remains That portion of it which contains Turton Tower is in the occupa tion of James Kay, Esq who has expended large sums in furnishing his interesting residence in a style in accordance with its antique character Some of these articles of furniture are represented in our plate, engraved from a sketch, for the communication of which we are indebted to the kindness of S C Hall, Esq FSA who has recently given an account of Turton Tower in his work on "The Baronial Halls, &c of England" The principal object in the picture, and the one which possesses most interest, is the beautifully carried bedstead, which, from the date upon the footboard, appears to have been made in the year 1.93 On the cornice above appear the arms of the earls of Devon, to one of whom it is said to have been presented by a king of France, so that it is probably of foreign manufacture. The cornice is enriched with elaborate flower and croll work, as well as with syrens, dragons, and fanciful Whan you are layd in bed so softe, A cage of golde shal hange aloft, Wythe longe peper fayre burning, And cloves that be awete smellyng, Frankinsense and obbanum, That whan ye slepe the taste may come."

It would appear, from these extracts, that cloth of Raynes (made at Rennes in Brittany) was the ordinary material among the rich for sheets. The "head-sheet," which was pight, or arrayed, with pearls, and set with diamonds and rubies, was probably to cover the pillow. The descriptions in the early romances are generally a little overcharged, and therefore we must take with some allowance the account of the materials in the following gorgeous description of a lady's bed, extracted from the curious romance of "Sir Degrenant," accently published by Mr. Halliwell:—

" Hur bede was off aszure. With testur and celure, With a bryght bordure Compassed ful clene; And all a storye, as lut was, Of Ldovne and Amadas, Perreve in vlke a plas, And papageres of grene The scochenus of many knight Of gold and cyprus was a dyght. Brode besauntus and breght, And trewe-lovus bytwene Ther was at hur testere The kyngus owne banere Was nevere beds richere Of empryce ne qwene!

' Fayre schetus of sylk Chalk-whycth as the melk . Quyltus poyned of that vik, Touseled they ware Coddys of sendall, Luoppus of crystal. That was mad in Westful With women of lare Hyt was a mervelous thing To se the rydalus hyng, With mony a rede gold ryng That hom up bare, The cordes that thei one ran. The duk Betyse hom wan, Mayd Medyore hom span Of mere-maydenus hare "

This description applies to a bed like that in the wood-cut given above. The testur, or testere, appears to have been the name given to the canopy, its flat roof or

ceiling being the celure, the border of the testere had pictures taken from the romance of "Idoyne and \u00e4madas," separated with pearls and figures of green parrots On it were also figured escutcheous, besaunts, and true loves The curtains hung upon gold rings, which "run on" cords "spun of the hair of mermaids" Most of these terms occur in a letter of the King of England, dated in 1388, relating to "a bed of gold cloth," and "a covering [the canopy] with an entire celure and a testere of the same suit, and three curtains of red tartaine "* It is somewhat more difficult to explain the "cods" of sendal and knobs of crystal made in Westphaha "by well taught women"

Many illuminations exhibit the curtains, as here described, suspended by rings to rods or cords attached generally to the roof of the apritment. In some instances the couch, or low bed, is placed within a square compartment of the room, inclosed by such curtains. This seems to have been the first step towards the more modern square curtains. This seems to have been the first step towards the more modern square tester beds. In one of the plates of D'Agnicourt's "Histore de l'Art" (Penture, pl 109), taken from a Greek fresco of the twelfth or thirteenth century in a church at Florence, we have the curtains arranged thus in a square tent in the room, where the cords are not suspended from the roof, but supported by four corner posts. The bed is placed within, totally detached from the surrounding posts and curtains. In one of the later subjects given in the paper on illuminations in the present volume, one of the later subjects given in the paper on illuminations in the present volume, taken from a manuscript of the fifteenth century, we have a high bed, with the tester extending over its whole extent, but still without posts

The large square post bedsteads, like that in Turton Tower, appear to have come in fashion in England late in the fifteenth century, and from that time to the beginning of the seventeenth century they were amongst the most costly articles of beginning of the seventeenth century they were amongst the most costly articles of household furniture. In an inventory of furniture belonging to king Henry VIII household furniture. In an inventory of furniture belonging to king Henry VIII as—"the posts and heade curiously wroughte, painted, and guilte, having as well as—"the posts and heade curiously wroughte, painted, and guilte, having as well as—"the posts and heade curiously wroughte, painted, and guilte, having as well as—"the posts and heade curiously wroughte, painted, and guilte, having as well as—"the posts and the reign of Ehrabeth, speaks of beds at Windsor Castle which were cleven feat in the reign of Ehrabeth, speaks of beds at Windsor Castle which were cleven feat on the reign of Ehrabeth, speaks of beds at Windsor Castle which were cleven feat on the reign of Ehrabeth, speaks of beds at Windsor Castle which were cleven feat of the reign of Ehrabeth, speaks of beds at Windsor Castle which were cleven feat on the reign of Ehrabeth, speaks of beds at Windsor Castle which were cleven feat on the reign of Ehrabeth, speaks of beds at Windsor Castle which were cleven feat on the reign of Ehrabeth, speaks of beds at Windsor Castle which were cleven feat of the reign of Ehrabeth, speaks of the work of the reign of the

Unum lectum de panno aureo unum co
 † A good engras
opertorium cum celura integra et testerio de cadem secia
ac tribus curtuis de rubeo tartarino — Lillera Rej
Ancient Fara ture

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OBSOLETE PUNISHMENTS

THE CUCKING STOOL

During the middle ages, the corporations of towns had the right of independent legislation within their own liberites, and they took cognisance of many offences which were not provided against by the law of the land. Hence, various modes of inflicting punishment came into usage, which, with the gradual disappearance of the last traces of the medieval system and of medieval manners, have become entirely obsolete. Men are now no longer placed in the pillory, and they are seldom fixed in the stocks. Many years have passed away since offending woman was subjected to that most disgraceful of trials.—

" ---- mounted in a chair curule
Which moderns call a cucking stool

Hudibras, whose words we have just quoted, further characterises this invention as

"—— an antichnistian opera Vuch used in midnight times of popery Of running after self inventions Of wickel and profine intentions To scapdalise that ser for scolding To whom the saints are so beholder."

It is, however, to be presumed that the cucking stool has fallen into disuse from the general improvement in the education and manners of the offending sex. It is but too certain that, during the middle ages, the female portion of the population, in the middle and lower classes, was, in general, neither virtuous nor amable. It may seem strange to us that it should ever have been thought necessary to punish thus disgracefully a woman for the too free use of her tongue, but in the turbulent independence which reigned among the inhabitants of the medieval towns, the unruly member was not unfrequently the cause of nots and feuds which endangered the public peace to a greater degree than we can now easily conceive

The cucking stool, which we cannot trace out of our island, appears to have been in use in the Saxon times. It is distinctly mentioned in Doomsday Book as being then employed in the city of Chester. The name means simply a night chair,* and it is not improbable that originally the punishment consisted only in the disgrace of being

^{*} This is quite evident from the name given to it in | edited by Mr Wey, in it callyage and eym Uuch the Doomsday Survey (cathedra sterorsa) compared with | information on the subject of the cacking stool will be the exchanges in the "Fremptonium Privationium" | found in Mr Wey a notes to the work silladed to

not quite so large as those mentioned by Hentzner, it is ten feet nine inches square, and seven feet six and a half inches high. The bed at Turton Tower is six feet six inches long, five feet six inches wide, and eight feet three inches high

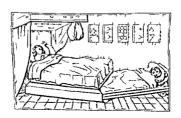
The ancient beds were sometimes double, a smaller bed running underneath the larger one, which was drawn out for use at night. These were the truckle beds, or trundle beds, not unfrequently mentioned in old writers. In "The Merry Wives of Windsor" (act iv sc 5) the host of the Garter, speaking of Fulstaff's room, says,—

There s his chamber his house his castle his standing bed and truckle bed

When the knight and his squire were out on "adventures," the squire frequently occupied the truckle bed, while his superior slept above him. The reader will remember the lines of "Huddrigs."—

When Huddras whom thoughts and aking Twitz sleep ng kept all ngbt and waking Begua to rub has drowsy gies And from his couch prepared to rise Residung to daspatch the deed He vow d to do with trusty speed Bod first with knocking loud and bawking He roused the squre a truckle lolling His United States of the S

In the Euglish universities, the master of arts had his pupil to sleep in his truckle bed at an earlier period, it was the place of the volet de chambre, who this slept at his master's feet. The wood-cut below, taken from the same manuscript of the comance of the Comte d'Aitois which furnished our other cut represents a truckle bed of the fifteenth century. The Count d'Artois hes in the bed under the canopy, whilst his valet (in this instance, his wife in disguise) occupies the truckle.



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The cuching stool, which we cannot trace out of our bland, appears to have been us use in the Saxon times. It is distinctly mentioned in Doomsday Book as being then employed in the city of Chester. The name means simply a night chair,* and it is not improbable that originally the punishment consisted only in the discrace of being

Thu is quite evident from the manie given to it in edited by Mr. Way in the exhibition of the Dominalay Surrey (exhibition intervent) compared with information on the subject of the cucking stool will be the explanations in the "Promptorings Partitiorum" [found in Mr. Way's notes to the work altibude to

publicly exposed, seated upon such an article, during a certain period of time, the process of ducking being a subsequent addition Borlase, in his "Natural History of Cornwall," describes the cucking stool used in that part of the country as "a seat of infamy, where strumpets and scolds, with bare foot and head, were condemned to abide the derision of those that passed by, for such time as the bailiffs of manois, which had the privilege of such jurisdiction, did approve" According to the Scottish "Burrow Lawes," as declared in the "Regiam Majestatem," an ale wife, "gif she makes evill ail, contrair to the use and consuctude of the burgh, and is convict therof, shee sall pay ane unlaw of aucht shillinges, or sal suffer the justice of the buigh, that is, shee sall be put upon the cock stule" In 1555 it was enacted by the queen regent of Scotland, that itinerant singing women should be put on the cuck stoles of every buigh or town, and the first "Homily against Contention," part 3, published in 1562, sets forth that "in all well ordred cities, common brawlers and scolders be punished with a notable kind of paine, as to be set on the cucking stole, pillory, or such like" By the statute of 3 Hen VIII carders and spinners of wool, who were convicted of fraudulent practices, were to be "sett upon the pillone or the cuklyng stole, man or woman, as the case shall require" The manner in which these passages are worded would lead us to suppose that the offenders were not ducked, and in some instances the cuckingstool appears to have been stationary in a part of the town removed from the water It also appears that in earlier times the cucking stool was a punishment for women for various offences At Sandwich, as we learn from Boys's "History," a punishment coexisting with the cucking stool, and, like it, intended to expose the offender to public disprace, was that of the "wooden mortar" In 1518, a woman, for speaking abusively of the mayor of Sandwich, was sentenced to go about the town with the mortar carried before her In 1531, two women were banished from Sandwich for immoral behaviour, it was ordered by the court that, "if they return, one of them is to suffer the pain of sitting over the 'coqueen' stool, and the other is to be set three days in the stocks, with an allowance of only bread and water, and afterwards to be placed in the 'coqueen' stool and dipped to the chin" There appears to be here a distinction male, which would show that the dipping was not the usual punishment of the Iwo other incidents from the annals of Sandwich will explain the punishment of the mortar. In 1561, a woman, for scolding, was sentenced to sit in the stocks and to hear the mortar round the town, and in 1637, a woman, for speaking abusively of the mayoress, was condemned to carry the wooden mortar throughout the town, hanging on the handle of an old broom upon her shoulder, one going before her tinkling a small bell "

The wooden mortar and the cucking stool were preserved at Sandwich in the

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and rude construction, is preserved in the crypt of St Mary's Church, in Warwick, with a three wheeled carriage, on which it is supposed to have been suspended by a long balancing pole, and so lowered into the water. In the old accounts of the town of Gravesend we find charges for wheels for the cucking-stool, and for bringing it into the market-place

From the thateenth to the fourteenth century, scarcely any English town was without its cucking stools, and the municipal accounts contain many entries relating to them Some of the earliest and most curious notices of this kind are found in the archives of Canterbury We have the following entry on this subject in 1520 -

- " Item, paied for a pece of tymber for the ladder of the cuckyng-stole, and staves to the same, xxd
- "Item, for slyttyng of the seid pece of tymber in iij calves, with the ij shelle calves, vind
 - "Item, for a pece of tymber for the fote of the ladder, cont xij fote, xyd.
- " Item, paied for the plank and stanchons for the stole, mid.
- " Item, paied for a pynne of yren waying vij li, and ij plates waying vij li, price li ja ob summa, il, mil;
- " Item, paied to Harry Shepard and hys mate, carpenters, for my dayes and do hewing and making of the cucking-stole, taking by the day xild, summa, iii vid.
- " Item, paied to Cristofer Wedy for caryage of the seid tymber to the saw-stage, and from thense to the place where the seid cucking-stole stondeth, etc. mjd.
- " Item for di e of nj peny nailes, id ob
- " Item, for a grete spykyn, to 11 staples, and a haspe for the seid stole, 111d. " Summa, x* vd ob"

This 'stole' seems to have been of large dimensions, and to have been stationary, and it is not improbable that it stood, not by the river, but in some public place in the In 1517, when this large structure can hardly have been in decay, we have an entry of charges for making another, and as the sum is much smaller, although the value of labour and materials had risen considerably, it is probable that this was a small portable machine, intended to be carried about the town and to the river for duckin.

"Costes for making of the Cokyng-stole.

- "Item, paid to Dodd, carpenter, for making of the coking stole, and sawing the tymber, by grete, v' vij4
- ' Item a paire of cholls, my my4
- " Item, pand for it iren pynnes for the same, waying v la at not ob, the la xit ob"

Lysons has given us an extract from the accounts of Kingston-upon-Thames, in the year 1572, relating to the cucking-stool there, which had wheels . -

> "The making of the cucking-stool 8s Iron-work for the same 3s. Three brasses for the same, and three wheels, 4s, 10d"

At Banbury, the cucking stool and the pillory stood near each other, at the lower part of the market place, where was also a horse-pool, and there are several entries in the town accounts of the middle of the sixteenth century relating to them.

In fact, nearly all town accounts during the sixteenth century and the commencement of the seventeenth contain entries relating to these implements of punishment. The practice of ducking continued through the whole of the seventeenth century, and the name, now no longer understood in its original form, began to be changed to ducking-stool Instances of this punishment being put in practice occur as late as the middle of the last century. In Brand's "Popular Antiquities" an extract is given from a London newspaper of the year 1745, stating that "Last week a woman that keeps the Queen's Head alchouse at Kingston, in Surrey, was ordered by the court to be ducked for scolding, and was accordingly placed in the chair, and ducked in the river Thames, under Kingston Bridge, in the presence of two or three thousand people." The guilty individual appears to have been often carried to the place of punishment in procession by the mob. Our readers will remember the description of such a procession in "Hudibras," which makes the subject of one of Hogarth's illustrations of that poem. After the publication of Hogarth's plate, this procession was acted on the stage, and appears to have formed the principal attraction of a silly dramatic entertainment, entitled, "The Wedding a Tragi-Comi-Pastoral Opera As it is acted at the Theatre Royal in Covent Garden. With an Hudibrastick Skimington Written by Mr Hawker "* More than one edition of this opera was printed in 1734, with a plate slightly altered from Hogarth. It may be added, that one of Rowlandson's caracatures represents the process of ducking a scold.

The coarse saturcal writers of the sixteenth century, to whose envenomed shafts the female sex was a frequent butt, often allude to the cucking-stool. One or two

^{*} In Brand's "Popular Antiquities," edit. of 1841, it is Houfangle's Views in that country (1593), and in vol it pp 119, 120, will be found some observations on Colmenar's "Delices de l'Espagne et du Portugal

the origin of the term, riding a Slimmington This (1707) Although introduced with so much effect in satircial procession appears to have prevailed at an "Haddring," it does not appear to have been a custom carlier period in Spilla, and we have representations of to firequent occurrence in our island.

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extracts are given by Su Henry Ellis, in his notes to Brand's "Popular Antiquities" We may add the following In a rare tract by M P[arker], printed soon after the year 1600, under the title of "Harry White his Humour," it is observed,- 'Item, having lately read the sare history of patient Grizell, out of it he hath drawne this philosophicall position, that if all nomen were of that womans condition, we should have no imployment for cuckin stooles" A satirical ballad of the same period, in a manuscript in private hands, says of an abandoned female,-

> Coach his no more but cart his now Provide the cooks or stoole And if she scold better then I Let me be thoughte a foole

A prose satue, published in 1678, and entitled "Poor Robin's True Character of a Scold," contains the following passage -"A burr about the moon is not half so certain a presage of a tempest at sea, as her brow is of a storm on land And though laurel, hawthorn, and seal skin, are held preservatives against thunder, magick has not yet been able to finde any amulet so sovereign as to still her rayings, for, like oyl pour'd on flames, good words do but make her rage the faster and when once her flag of defiance, the tippet, is unfurl'd, she cares not a straw for constable nor cucking stool"

[As a parallel to this species of legalised punishment we are indebted to a friend for the following notice of a similar but unauthorised infliction]

"Whilst the cucking stool of our ancestors was held in terrorem, if not over the head, at any rate as the seat of scolds, on which to undergo immersion, even handed Justice so far took the part of the weaker sex as not to allow the stronger to wrong or oppress them without avenging it Lawless custom became a Lynch law in defence of helpless woman, and when a brutal husband was known, according to the Scotch phrase, by fama clamosa, to beat his wife, the people in town or village of that country were in the habit of awarding him his punishment, by causing him to Ride the STANG * though not yet very old, I have myself witnessed this disagrecable ecremony, which I will describe to you as well as I may from the recollection

" Yout noon, when labour daily and usually refreshes itself, an uncommon stir was observable among the lower classes of the town population-something like what

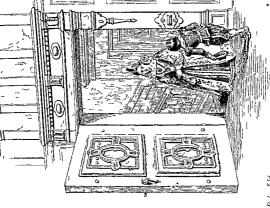
^{*} The popular punishment of redang the starg was | be beaten by her A plate in The Costume of York common through Sectiand and the north | f Fagland | shire | 4to | published in 1814 gives a representation of but its subject was most frequently not the man who this custom I cons derable number of allusions to it had beaten his wife but he who had allowed himself to | are collected together in Brand s Popular Antiquities

precedes the swarming of a beehive By and by appearances took a more definite form, and a number of women and children were seen crowding together, shouting and clamouring, and ratthing with sticks and pans, and, in short, raising a most intolerable din, in the midst of which, the name of one obnoxious individual was ominously heard The characteristics of a Scotch mob are pretty generally known, before and since the fate of Captain Porteous They are furious and formidable, and when once the passions of a generally calm and prudent race are excited, be it to lower the price of meal, or to carry any other popular purpose, it requires no small force to resist or modify the impulse. On the present occasion, rough looking men began to mix with the screeching multitude, and soon were visible a stout posse of them, armed with a pitchfork The idea that murder was about to be committed thrilled the blood of the uninformed spec tators, and their terror increased when they witnessed a fierce assault made on a low tenement inhabited by the person (a shoemaker) so dreadfully denounced, who had barely time to lock and barricade himself from the threatened vengeance. In vain The windows and doors were smashed and battered in, and a violent tumult took place in the interior Within two minutes the culprit was dragged out, pale and trembling, and supplicating for mercy. But he had shewn little to his wretched partner, who, with a blackened eye, weeping bitterly, and also begging them to spare her unworthy spouse, who she was sure would never strike her again, joined her pitiful entreaties to his The ministers of public justice were mexorable—his sentence was pronounced, his doom sealed The portentous pitchfork was immediately laid horizontally from the shoulder of one to the shoulder of another of the ablest of the executioners, who thus stood, front and rear, with the stang (the shift) between them Upon this narrow backed horse the offender was lifted by others, and held on by supporters on either side, so that dismounting was completely out of the question, and there he sat elevated above the rest, in his most uncomfortable and uncoviable wooden saddle The air rung with yells of triumph and vituperation

"Very slight arrangements were necessary, and the procession moved on The wife, surrounded by a party of her gossips, was compelled to accompany it, and it bets showed by his terrors that he was just one of those cowards who could ill treat the creature who had a right to his protection, and had not fortitude to indure, an evil himself. He howled for compassion, appealed by name to his indignant escort, and prayed and promised, but they got to the brink of that clear and deep pool which mirrored the gluttering sun above the mill wear (or cauld, Scottice) and there the baarers marched boldly in before they tumbled their burthen from his uneasy seat Into the water he went over head and cars, and rose again, by no means 'like a giant

icheshed;' and no sooner did he reappear, than a powerful grasp was laid upon him, and down again he was plunged, and replunged, with unrelenting perseverance. The screams of his distracted wife fortunately attracted the attention of a magistrate (my revered father) whose garden shelved to the edge of the stream where this scene was enacting, and he hastened to interfere. Had he not done so, life might probably have been lost; for the ruffian was execrated by his fellow-men for his continued abuse of late a pretty, sweet, and healthful maiden, now a pale-faced, bruised, and sickly matron, and one, too, of meck and unresisting temper, suffering cruelly without offence. As it was, the populace listened to the magistrate's voice, for he was much beloved by their, and giving the rascal one dash more, allowed him to craw) to the bank of the silver, now polluted, Tweed. From thence he was hooted the whole way to his home; and so salutary was the effect of the day's proceedings on the half-drowned rat, that he never more misbehaved in such a manner as to render himself liable to Ride Tur Stane.

"W. J."







OLD MANSION.

LATELY STANDING IN GRAVEL LANE HOUNDSDITCH

The house represented in the cut above, in interesting relic of ancient London, was demolished in 1844, much to the regict of every lover of national antiquities. It is to be lamented that a monument of this kind could not have been preserved, and appropriated to some object of public utility * The house to which we allude stood on

* There are still in existence a few interesting speci mens of the domest e architecture of one ent London which will probably in a few years disappear unless rescued from the hands of the destroyer for some public object Might they not be bought by the government or by the city authorities for muse una or for the n cet ings of learned societies? The French governs out las on several occasions acted on this suggestion which is as plicable more especially to 170 acial towns than to Lot ion and we are glad to see that a good spirit is spread ng itself through the country Our attention is called to the sul set by receiving a printed c replar from the vicar (the Rev Jemson Davies) and some of the most or pertable inhabitants of the parish 45t Net las in Leicester, sol cit ng subscript a t d fray the ex penses necessary for the preservation of the 11 man temains in that town known by the name I the O d Jewry Hall (one of the most remarkable Roman monu ments in our islands) and the removal of certain build

ince by which it has been much hafeured and mured This application cannot be too atrongly recommended to public attention and it must be carried in m ad that it is processary not only to preserve national autiquaties but to make them accessable to the eye of the jui lie The circular alluded to states that In accomplishing this object much expense has been incurred in parti cular by the erection of a build ag appurtment to the church rendered necessary by the removal of the build ings which encumbered the wall. Towards defrants z these expenses, they have had recourse to a private sub scription but as the parish is very small and its laba b tants in general very far from wealthy the amount thus raised has been found very inad; ate they there f re ha e a ntured to appeal to their f llow t wasme and the public for assi tance Many of our readers will remember that only a few mouth a have passed since the last rel c of any 14, portance of the auc out Homan wall of the city of London very narrowly racayed destruction

one side of Gravel Lane, Houndsditch — Its exterior presented few features of attraction, and would not have led us to expect that it contained so much elaborate decoration as the original artist had bestowed upon it — In front it had a large court yard, seventy-two feet square, entered by a richly decorated giteway in Seven step Alley, which took its name from the steps leading to this gate — There was another door into Elliston Street and Gravel Lane

The house itself had outwardly a look of great solidity, and consisted of three stories, the upper row of windows preserving their original form, while those in the lower stories had been entirely modernised. Between the windows were flat pilasters, very slightly enriched. The two parlours, on each side of the passage of entiance, were panelled with oak, which remained in its original soundness and purity, having never been disfigured by paint, as is too often seen in churches and old buildings, where the painter and grainer are employed to colour real oak stalls and carved panels in imitation of oak. The fireplaces in both parlours were highly enriched with ounmental carving. The ceilings were of plaster, in the parlour to the left on entering, the beams of the compartments of the ceiling only were ornamented, but in the other the ceiling was more elaborately and curiously decorated, being divided into four compartments by beams ornamented with scioll work, each partition filled with a rich framework of Lhizabethan decoration, enclosing four emblematical designs, with Latin mottoes, in the style of the engravings to the Emblemata of Alcatus and other works of the same description, which enjoyed great popularity at that time

The ceiling of the great chamber on the first floor was most elaborate in design, having in the centre the arms of the builder (Robert Shaw), and at each end those of the city company (the Vintners), of which he was master, and amid the interlacing trucery were four emblematical subjects, of a character similar to those in the ceiling of the parlour, like them also accompanied with Latin mottoes. An engraving of this ceiling has been published by C J Richardson, Esq PSA The fireplace in this room was the most beautiful of the series which decorated the mansion, and was an excellent specimen of the peculiar style of ornamental work of the period. The sides were composed of coloured marbles, the upper part of carved wood This irreplace forms one of the subjects of our plate, the other being the door which led into the opposite room on the same floor, remarkable for its quaint but simple elegance room was also panelled with oak, and had a fireplice of different design, but equally claborate, though not so beautiful. It exhibited, in four rich compartments, the four seasons Spring, crowned with flowers, and helding a crook, Summer, crowned with fruit, and currying fruit in a basket, with a sickle and a sheaf of corn, Autumn had a wine cup in her hand, and on her brow a wreath of grapes, while Winter, represented

trees, with bridges and easy stiles to pass over into the pleasant fields, very commodious for citizens therein to walk, shoot, and otherwise to recreate and refresh then dull spirits in the sweet and wholesome air, which is now within a few years made a con tinual building throughout of garden houses and small cottages, and the fields on either sides be turned into garden plots, tenter yards, bowling alleys, and such like, from Houndsditch in the west, as far as White Chappell, and further towards the east On the south side of the highway from Aldgate were some few tenements, thinly scattered here and there, with many void spaces between them, up to the Bars, but now that street is not only fully replenished with buildings outward, and also pestered with divers alleys, on either side to the Bars, but to White Chappell and beyond" Strype, writing in 1720, says, 'Petticoat Lane, formerly called Hog Lane, is near Whitechapel Bars, and runs northward towards St Mary's Spittle In antient times, on both sides this lane were hedge rows and elm trees, with pleasant fields to walk in Insomuch that some gentlemen of the court and city built them houses here for air There was a house on the west side, a good way in the lane, which, when I was a boy, was commonly called the Spanish Ambassador's house, who in king James I's reign dwelt here And he, I think, was the famous count Gondomar And a little way off this, on the east side of the way, down a paved alley (now called Stripe's Court,* from my father, who inhabited here) was a fair lurge house with a good garden before it, built and inhabited by Hans Jacobson, a Dutchman, the said king James's jeweller, wherein I was born "

^{*} This name has since been corrupted into Tripe 1 and

HISTORY OF ART IN THE MIDDLE AGES.

AS LYHIBITLD IN ILLUMINATED MANUSCRIPTS

N the present age there is a general taste for medieval art which shews itself in an increasing activity of research into all its different depart ments Of these none is more deserving of attention than that of illuminated manuscripts, because they are not only important as monuments of art, but they convey to us more information than any other documents on the manners and customs of our forefathers These illuminations are, fortunately, very numerous, although they are chiefly to be met with in large public collections They differ much in style and character, according to the period at which they were executed, and the skill of the artists These artists were fic quently monks, especially in the earlier times, but at a later period, from the thirteenth to the sixteenth century, they formed a separate profession, and it was then that the ait advanced gradually to per fection, until it produced the splendid schools of the latter part of the fifteenth century The names of several English artists in this branch of painting have been preserved in the manuscripts which they adorned, but of the greater number we have no record what These artists were termed illuminators (Lat illuminatores. I'r enlumineurs), whence the name given to the paintings executed by them (Lat allammativ, Pr enlammare) Orderwas Vitadis who lived early in the twelfth century makes use

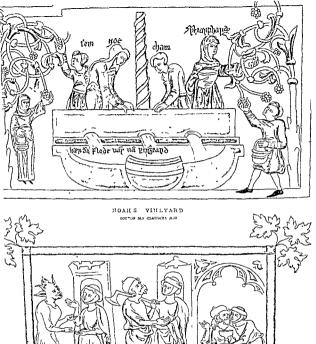
> of this word and speaks of a monk of his monastery (in the middle of the eleventh century) who was pracipus scriptor et librorum illumi nator* A French document of the end of the

founteenth century speaks of an enlumneur who was employed in painting the chapel of the Celestins at Paris,* which would seem to show that the same persons who executed the illuminations in manuscripts were employed on the paintings on the walls of churches Books illustrated with such illuminations, representing the circumstances narrated in the text, were said to be histories (hibri historiati). From notes which occur sometimes in old records, we conclude that these illuminated books were extremely expensive. The most numerous class of these artistical works are missals and books of hours, which are still found in abundance in all large collections, and they may often be purchased in currosity shops in London, where they are generally estimated very much above their value. Romances, chronicles, and other works embellished in this manner, are of much greater rarity and interest, but they are found in abundance in the great public libraries in England and on the Continent. It is evident that the illuminators of the middle ages were a numerous class, and that they found extensive employment.

In our rapid sketch of the history of these illuminations, we may conveniently arrange the subject in three divisions, taking first the Anglo Saxon period, embracing the history of English art from the seventh century to the middle of the eleventh, secondly, the period extending from the entrance of the Normans to the end of the fourteenth century, and, third, the fifteenth century, or the period in which the art of illuminating manuscripts was carried to the highest degree of perfection

THE ANGLO SALON PERIOD

The Anglo Saxon illuminators were almost exclusively ecclesiastics, and the books they ornamented are, with very few exceptions, of a theological character. The finest spicimen of Anglo Saxon ornamental work, and at the same time the carliest known example of illuminating executed in this island, is the well known Durham Book (now MS Cotton Nero D IV), painted by a monk of Lindisfarne, towards the close of the secunth century, the colours of which appear still almost as fresh as when they came out of his hands. An entirely new impulse seems to have been given to this art by Athchold and Dunstan, and the Benedictine monks of their time, subsequent to which most of our Anglo Saxon illuminated manuscripts were executed. It was noted of Dunstan that he was a most skilful painter, and a manuscript in the Bodkian I brary at Oxford contains a drawing representing Punstan worshipping the Saxour, which is stated to have been the work of his own pencil. It is not discreditable to him as an





into twelve ages instead of seven in January he is an infant, in February he is sent to school, in March he becomes a hunter, in April a lover, and so on, until he falls into advergitude in the month of December

The Anglo Saxon calendar of which we have been speaking is found in a manuscript in the British Museum (MS Cotton Julius 1 VI), it is evidently copied from a somewhat older illuminated calendar in the same collection (MS Cotton Tiberius B V), executed very much in the same style as the illuminations of Alfric's translation of parts of the Bible This is not the only instance in which the illuminations of one Anglo Saxon manuscript appear to be copies of those of an older treatise on the same subject, and we may sometimes trace back to a very ancient original. In fact, some of the earlier Anglo Saxon drawings appear to be derived from models brought from Rome, and certain allusions in the older writers, particularly in the Letters of Boniface, would lead us to believe that such was the case. The illustrations of Prudentius have a certain classic style about them which is not found in the biblical manuscripts curious instance of this occurs in the illuminations to the astronomical tracts of Tratus (translated by Cicero) and Hyginus In the Harleian MS No 647, are preserved a few leaves of an illustrated manuscript of these work, probably of the seventh century, apparently executed by a foreign artist, and evidently the prototype of the copies of the same work in MS Harl No 2506, which cems to be of the beginning of the ninth century, and of MS Cotton Tiberius B V of the latter end of the tenth century The manuscript first mentioned was probably the original model, brought from Italy into this country by some of the earlier Anglo Saxon pilgrims

At a later period the Anglo Saxon illuminations have more of the character of

Byzantine art In some instances they seem to have preserved those bold poetical person fictions, densed from profane antiquity, which appear in the medical Greek illuminations. In the fine illuminated Benedictional of St Mthelwold (of about the middle of the twelfth century), from which a series of plates were engraved for the twenty fourth volume of the "Archeologia," we have a large painting of the biptism of the Saviour, where the river Jordan is represented emblimatically by in old man with horns, pouring the water of



the river out of an urn, while the end of an oar appears above his left shoulder. We are necessarily reminded of such classic examples as the following (cited by And-

J. H. Langhus, in a very interesting Errar for la Colorer, his des Manuerite du Moyen Age, from which we have derived with of our observations]. --

HE major Heigenstronfo anengast nagamen (*). Name En 20027 HE naturas emangfordine gathe Indianatura (*). Henry En 2007/2008

Langlois mentions an ascient Christian sare phages, dag up on the Vatiran hill, or which the river Jordan was represented ruich in the sarie manner as in the Benedictional of Atheliceld. Serious d'Agincourt, in his Historie de Parti far les Mosaciant, has given a diminished outline of a series of illustrations of Joshua in a fireck manuscript of the seventh or eight century, which contains a number of such personiteations. The Jordan is here again represented in the form of a man, learning upon his urin, and holding up a handful of rushes, the name of the river is written in Greek over his head. In this series of drawings a hill also is personicid, and, when a town is represented, its personification is represented as scated beade it. The most remarkable



instance of this is represented in our cut, taken from
the scene in which Joshua causes the sun and moon to
stand still over Gabson. The personification of the
city is represented scated, and looking with endors
anxiety at the fortunes of the battle; over her head are
the words cause radain—"the city Gabson." It will
be observed that the turreted head of the emblematical
figure is surrounded by a plain numbus. In a Greek
illuminated manuscript of Isaiah, in the Vatican, we
have a representation of the Deity (designated by a
hand in the sky) inspiring the prophet by night as

well as by dry. Night walks behind the prophet, enceloped in a large real covered with stars, and carrying a reversed torch; a child raising a torch priceds him. Over the hiad of the former figure is invertibed the Grick word \$i, \(\frac{\pi}{2}\) (\(\text{injth})\); over the child, \$i\) \$i\) \$i\) (the dawn) A Grick Bible of the fourteenth century contains, among many others, a picture of the passage of the Israchtes, pursued by the Egyptians, over the Red Sea, cugrated in D'Agincourt's Histoire de P'Art (Pcinture, pl. 62); the sea is personified by a naked woman, plunging Pharaoh with her hand into the water. In another of D'Agincourt's plates (Pcint. pl. 56), taken from an exultit, or pictorial hymn, executed in the south of Italy, we find the earth represented under the form of a woman, who gives such to a quadruped and to a reptile, her lower members being

lost in the ground, covered with plants and trees Such personifications are less common in England after the Conquest, but perhaps few of them can bear comparison in point of singularity with that represented in our next cut, taken from an illuminated manuscript of the fifteenth century, in the British Museum (MS Reg 15 E II fol

60, ro), of a French translation of the scientific treatise "On the Nature of Things," by Bartholomew de Glanville The four elements are here personified in a very remarkable manner Earth is an old man, sluggish and heavy, supporting himself upon a staff Witer is a middle-aged person, with the scrious air of a philosopher, a scroll in his hand Fire is a fierce, destructive looking man, with a sword by his side, and a dagger in his hand Air is represented by a youth, light and gay, bearing on his right hand a bird, and leading a greyhound by a string with the other Each figure has under his feet the clement he The background



of this picture is a good example of the superior skill in drawing landscapes which appeared in the fifteenth century

The Anglo-Saxon illuminated manuscripts are in general much less attractive by their beauty than those of subsequent periods. The only part in which there is any freedom of drawing is the drapery. Nothing can be more barbarous than the attempts to represent naked figures. Trees, as we have already observed, are micre conventional forms, and buildings have the appearance of wooden toys. Let they are still interesting in different points of view, and the illuminations to Alfric's Bible, in especial, form a treasury of Anglo Saxon domestic history.

TWITTH, THIRTLENGH, AND FOURTH INTH CINTURIES

We have searcely any illuminated manuscripts which can be ascribed with certainty to the latter half of the eleventh century, and during the twelfth century immuscripts with pictures are not numerous, though ornamental matrils, often of claborate workmanship and great be cuty, are very common. The drawings of the twelfth century are generally more correct in outline than those of the period which preceded or those of that which immediately followed. Among the earliest and most interesting specimens suc the series of scriptural subjects in the Cottonian MS Nero C IV which have been already quoted in the present volume as resembling in style and colouring the puntings If the illuminators of books were of the chapel in the erept of Cinterbury cathedral also employed on the paintings on the walls (which a fact cited at the beginning of the present article would lead us to suspect), the artist to whom we one this series of Scripture pictures may have been the author of those in the crypt At all events, we may refer to our coloured plate of the latter as a good specimen of the style of the period. The illuminations of the twelfth century are, however, seldom so highly coloured, being in most instances mere outlines. The books illuminated during this period were generally scriptural or legendary subjects, the chief exceptions being the Bestiaries, or treatises on natural history, which often contain very good specimens of the skill of the Anglo Norman artists

The iomances became numerous in the thirteenth century, and with them came a new style of illuminations, consisting of little square miniatures in frames, the figures being very highly coloured, generally ill drawn, and placed upon a diapered ground, without any attempt at landscape, which was not introduced with any effect till the fifteenth century This dispered ground gives a very confused appearance to the picture There is generally an absurd degree of stiffness about the design, but, the subjects being more varied, the illuminations become now more interesting as illustrations of manners and customs than in the previous century Some books of this period, however, contain very clever drawings in outline, or very lightly coloured, such as the legend of king Offa, in the Cottoman Labrary (Nero D I), with a spirited series of outline drawings by the hand of the author of the legend, the well known historian, Matthew Paris, and a very profusely illustrated manuscript of the beginning of the fourteenth century, in the Old King's Labrary in the British Museum (MS Reg 2 B VII), popularly known as queen Mary's Psalter, from the circumstance of its having once belonged to Mary queen of England A fac simile in colours of one of the illuminations of this manuscript is given at the bottom of our first plate of illuminations It represents one of those numerous legends which, during the middle

ages, were built upon or added to the text of the Scriptures. According to this legend (of which we have not been able to find any further account than what is furnished by the drawing and the inscription in Anglo-Norman underneath*), it appears that Noah, when occupied in building the ark, kept his occupation secret from his wife. One day, however, the Evil One appeared to her in the form of a man, and asked her where her husband was Her answer was, that she did not know. The tempter then placed in her hand some grain, and said, "He is gone to betray thee and all the world take these grains, and make a potion, and give it him to drink, and he will tell thee all." The legend adds, " and so she did" The picture, after a manner which was common down to a much later period, represents three portions of the story at one view On the left, the Evil One appears in conversation with Noah's wife, in the middle, the lady is receiving her husband with an affectionate greeting, and to the right she is giving him the drink, and obtaining from him the avoid of his secret by her alluring caresses. We are left in the dark as to the sequel of the legend

In the old popular mysterics, or religious dramas, the wife of Noah appears as the pattern of scolding wives. In the Towneley Mysteries (published by the Surfces Society), Noah does not attempt to conceal the news of the flood from his wife, but she receives the intelligence in a scornful manner. On his arrival he greets his dame affectionately .-

God spede, dere wife, how fare ye? Now, as ever mucht I thirde the wars [worse] I thee see ! Do telle me belife [samediafely] where has thou thus long be To dede [death] may we dryle or hi for the For want

When we swete or swynk, [labour] Thou dos what thou thynk, Let of mete and of dryph Have we veray shant

Wife, we are hard sted with tydynges new EXOR But thou were worth be clad in Stafford blew For thou art alway adred, be it fals or trew

She continues to treat his news with derision, until at length. Noah's patience is at an end -

" Wel hold thi tong, Ram skyt, or I shalle the stille!"

Upon which they are made to fight on the stage Noah then proceeds to his work,

^{* ·} Comeut le chabie vint en forme de homme a la] mund preque ces greynes e fetez un aboycion e le femme Noe, e demanda u son mars estoit. E ele disoit donetz à boyre, e il le direa tote. E mat fist-ele que ele ne sout ou "Il est alé pour toi trayr et tote le MS Reg 2 B VII fol 6, re

and when it is done he calls together his family, and urges them to enter the ark speedily, with their goods. Noah's wife now speaks as scornfully of the ark as she had before done of the news of the threatened flood, and refuses to enter until she has spun a while on the hill.

" txon
I was never bard ere, as ever myght I the, [thrire]
In sich an ostre as this!
In fauth. I can not find

Which is before, which is behynd Bot shalle we here be pynd, Noe, as have thou bhs?

Dame, as it is skille [reason], here must us abide grace, Therfore wife, with good wille com into this place

Sir, for Jak nor for Gille wille I turne my face, Tille I have on this hille spon a space

On my rok
Welle were he myght get me;
Now wille I downe set me
Yet reede I [I adrase] no man let [hinder] me,

For drede of a knok '

This leads to another altereation, and the patriarch exclaims bitterly against all evil

'Ye men that has wifes, whyles they are yong,
If ye luf youre lifes, chastice thare tong
Me thynk my hert ryves, both levyr and long, [lirer and lungs]
To so such stryfes wed men emong "

At length she is forced by the flood into the ark, where they fight again, until they are separated by their children

In the Chester Plays, which, in their present form, are more modern than the Towneley series, Noah's wife is similarly introduced, speaking with dension of the ark, and the patienth is made to complain bitterly of his domestic lot —

Lorde! that wemen be crabbed aye! And non are make, I dare well saye. That is well seeme by me to daye In witnesse of you ichous

In this veision of the story, Noah's wife refuses to go into the ark unless she be permitted to take her "gossaps" with her, her sons are sent to her in rain, until the flood begins to rise, and then she stays to drink a parting cup with her gossips —

Let us drinke or [cre] we departe
For ofte tymes we have done soe,
For att a draughte thou drinkes a quarte
And soe will I doe or I coe



Heare is a pottill full of Malmaine good and stron Itt will rejoyce bouth hart and tonge, Though Noye thinks us never so lonce. Heare we will drinke shike."

The water at length drives her in, and, in reward for the patience with which her husband has waited for her, she salutes him with a blow

> "JAFFATTE [JAPHET] Mother, we praye you all toreither. For we are beare, youer owne children. Come sate the shippe for feare of the westher. For his love that you boughte! AGTES WIFEE That will I not, for all youer call, But I have my gos oppes all In faith, mother, yett you shalle.

Weather thou wylte or not. [He pulls her in

Welckome, wife, into this bote ! NONES WIFFE Have thou that for the note ! | She sinkes how

Ha, ha I marye, this is botte, It is good for to be still."

The performance of Noah's flood must have been an edifying spectacle! The readers of Chancer will remember his allusion in the following lines -

> " ' Hast thou not herd,' quod Nicholas, ' also, The sorwe of Noe with his felowship, Or that he mighte get his wif to ship? Hum had be lever, I dare wel undertake, At thike time, than all his wethers blake That she had had a slup hireself alone "

The volume from which our picture of Noah and his wife is taken contains a very considerable number of illustrations. They consist of-1, a series of scriptural subjects, in frames, two on each page, with a short explanation underneath, written in the dialect of the French language then spoken in England, 2, a calendar, with illuminations at the heads of the pages, 3, a great multitude of drawings at the loot of the pages throughout the remainder of the volume These latter are sometimes grotesque and playful subjects, at other-, illustrations of fables, romances, and samts' legends, among which occurs a series of subjects from the life of Thomas Becket give an outline copy of one of these on our second plate, as a further specimen of this interesting manuscript, it represents Henry II expelling from the island Becket's relations, after the exile of the primate *

^{*} In the manuscript this design occupies the foot of fol. 293, v*

The second subject on our second engraving of illuminations is taken from a fine manuscript of the French prose romances of the St Grard and Laucelot, executed in the year 1316, now in the British Museum (MS. Addit. No. 10,293, fol. 83, r*), and will serve as an example of the small framed designs which are found in the books of this class. The subject is of course taken from the text of the romance. Gawain, in one of his adventures, comes to a pleasant prairie, in the midst of which he discovers a rich partition. Under the partition was a couch, on which reposed a beautiful damsel, her hair spread over her shoulders, and a maid standing by, "combing it with a comb of vory set in gold" (?)—(qui la pignoit à j. pigne d'itoire sor orei). The damsel holds before her a mirror, which appears by the colour of the original to be of polished metal. This manuscript also furnishes an example of the practice which had then come into fashion of drawing burlesque, sometimes satureal, often very gross figures, in the margins of manuscripts. These are found even in church-service books and religious treatises. The accompanying figures are taken from among a number of others on the margin of the first page of the third volume of the manuscript just



wrife. These marginal illustrations are often the most valuable of all, for the light they throw on medieval manners

Another manuscript of the St Graal and Lancelot, in the British Museum (MS Reg 14 E III), of a date not much posterior to the one last described, will furnish us with one or two examples of the style of grouping of these illustrations of the romances. The first (fol 9, v*) represents a man preaching from a very rude portable pulpit, no doubt a usual custom in the fourteenth century. His congregation are scated on the ground before him. The preacher is Joseph of Arimathea, one of

described (MS Addit. No 10,294), and represent a countrywoman in the act of churning, and a blind beggar and his dog, with his child on his back. The good dame is a nice specimen of costume, she has the bottom of her gown neatly pinned up, as a proof of being a careful and attentive house.



the personages of the Gospel history, who became in the middle ages the subject of so

many legends, but the artist appears to have drawn him in the character of a preaching frar. The second cut (from fol 11, ro) represents a king with his wise men arguing

with Joseph on the articles of his belief The costume of these figures, and more especially the shoes, seem to prove the manuscript to be of the reign of Edward III The king's chair (or throne) is a good example of this article of furniture, which appears to have been strictly reserved for the use of persons of distinction Even in the houses of the great, people commonly sat on benches, which in the halls were often placed against the wall round the 100m We also meet with moveable benches, and sometimes





they have a high back, like similar articles of furniture which we still find from time to time in old country public-houses It appears, by the instances which are found in illuminated manuscripts, that benches with backs of this description were used to place before the fire in winter, while in summer they were turned with the back to the fireplace, so as almost to conceal the open space behind The third group is taken from a later part of the ma nuscript

The illuminated manuscripts were certainly held in great estimation by their possessors, whose names are sometimes written in them, and enable us to trace their history They are not unfrequently connected, by some accident or other, with the great historical events of former days The superb manu script from which our dinner-scene, given on an ensuing page, is taken (MS Reg 15 E VI), a collection of French metrical romances of chivalry, was executed for the celebrated warrior, John Talbot, first earl of Shrewsbury, who presented it to the no less celebrated Margaret of Aujou, queen of Henry VI An illumination on the first page represents the king and queen seated in a room hung with tapestry bearing the arias of France and England, in front of which Talbot appears, knecking and presenting the book * The figures are probably portraits Bineath is a dedication in French verse,

[\] good fac simile of this illumination is given in Shaw s Dre see and Decorations of the Middle Ages

stating that the earl presents this book, "in which book is many a fair tale of the heroes who strove with great labour to acquire honour in France, in England, and in many other lands "-

> " Princesse tres excellente, Le livre er vous ¿ resente De Schrosbery le conte, Ouquel livre a maint beau conte Des preux qui par grant labeur Youldrent acquerir honneur La France, en Ingleterre, ht en aultre mainte terre "

"He caused it to be made, as you understand, in order to afford you pastime, and that, while you are learning to talk English, you may not forget I'reach "-

> " Il I a fait faire, ainsi que entens, Afin que vous y passez temps; Lt lorsque parlerez Anglois Que vous n oubliez le Francois '

Another illuminated manuscript in the Royal Library in the British Museum (MS Reg 19 D II) is an interesting memorial of the French wars of Edward III It contains the Trench paraphrase of the biblical history, commonly known by the title of "The Bible Historial," on one of the first leaves a hand of the fourteenth century has written an entry stating that it was taken with the king of France at the battle of Pottiers, and that the "good earl of Salisbury," William Montague, bought it for a hundred marks, and presented it to his wife Elizabeth, "the good counters, whom God assoil" and she directed her executors to sell it for forty pounds, a very large sum of money at that time *

Among confused entries on the fly-leaves at the end of the manuscript of the St Graal last described (MS Reg 14 E III) are two interesting royal autographs, which shew that it was once in the household of Edward IV The first is that of his queen, Elizabeth Wydevylle-

€ 16 Ede 621 7

The second is that of their eldest daughter Cecile-"Cecyl the kyngys dowther"-

bataille de Peyters, et le boun counte de Saresbirs | tixte et glose, le Mestre de l'istoires et incident tout en William Montague la achata pur cent maraz et le dona memes le volyme, laquele lyvre lad te countesse assigna a sa compagne Elizabeth la bone countesse, qe Dienx a ces executours de le vendre pur al livers

* Cest livre fust pris oue le roy de Fraunce a la | assoile! Et est continus dedeins le Bible enter oue

then a girl, but afterwards married first to John viscount Welles, and, after her first husband's death, to Sir John Kyme of Lincolnshire—

Copt the prince Souther

These are the oldest autographs known of English ladies of so clevated a rank, and appear to have been lather to overlooked.

The two subjects at the bottom of our second plate of illuminations are taken from a large folio manuscript in the British Museum (MS. Addit. 12,228), written between the years 1330 and 1350, containing the romance in Frinch prose of Mchadus. The character of the writing seems to prove that this volume was executed in the south of France. The illuminations are found chiefly at the fact of the pages. The larger of those given on our plate (taken from fol. 23, re) represents a royal party engaged at these (the favourite game of the middle ages), interrupted by the arrival of a chess (the favourite game of the middle ages), interrupted by the arrival of a these (the favourite game of the portion of the picture on which the messenger is seen exhibits the dispered ground which we have already mentioned as being common in illuminations of this period. Sometimes the ground, instead of being dispered, is familted of a uniform colour; and no our first manuscript of the St. Graal (MS. Addit No. 10,292-4), as well as in various other books, it is of plain gold.

Our other engraving from the manuscript of Mchadus (fol. 313, v*) represents a royal party at early, and is curious as being by many years the earliest picture known of supersenting this game. It was engraved from this manuscript, then in the possession of Sir Egerton Brydges, and inserted in Singer's "Researches into the History of Playing Cards," p. 68. Cards appear to have been of Eastern origin, and they may be traced from Italy and the south in their gradual progress towards our clime. They are mentioned in the French poem of "Renard & Contrelat," believed to have been composed between the years 1328 and 1341, and therefore contemporary with the manuscript of the romance of Mchadus, but we have no allusion to them in Figlish writers until a much later period.

In this group, which exhibits much has skill in drawing than the party at chees, the king is distinguished by being seated in a chair, while the cert of the party are standing, or atting on benches. But the right article of farming is the table which is only to be compared with the farming of a modern country bireshouse, or back kitchen Numerous examples might be adduced from illuminations of various periods, in which the tables of the higher classes appear to be of equally rough workmanship Sometimes we have a table which evidently consists of a board placed upon two temporary supports, so that the preparations for dinner consisted in literally "spreading



statch in interany "spreading the board" The accompany ing wood cut, from a manu script of so late a period as the fifteenth century (MS Reg 15 E VI), represents a royal party dining in state, with a table which appears, by what is visible of the legs, to be of very rude workman ship. The party are seated on a bench against the wall, at the high table, or data. Pictures of feasts like this are man a very interesting picture.

common in manuscripts, and a series of them would form a very interesting picture of domestic life among our ancestors

The illuminations of the minuscript of Mehadus appear to be the work of more than one hand, which was not an uncommon occurrence The book was generally written in quaternios, or quires, of four separate pieces, or eight leaves, and was probably in most cases given to the illuminator in that state, before being bound. For the sake of speed, different parts were sometimes given to several artists at the same time. Many of the drawings in the Mehadus MS are also in an unfinished state, and some in mere outline This also is found to be the case in several other manuscripts, of very different dates Alfric's Anglo Saxon version of parts of the Bible there are towards the end a great number of outlines which were never coloured This is by no means an uncommon case, and we can only explain it by the supposition that the drawing and colouring of the illuminations were the work of two different persons This is rendered more probable by the circumstance that the outline drawings are generally far more correct than the coloured ones the colourer having in the course of his work destroyed and passed over the outlines of the draughtsman There are many instances of this in the manuscript of Mcliadus the illuminations of which are very valuable for the light they throw on the history of costume and manners Of several large pictures of tournaments running across two pages one or two are in outline, and in these the faces of the figures are peculiarly expressive, whilst in the finished paintings they have the same unmeaning

punted The old Latin writers call this process miniare and miniographare the workman was named miniator, and his work miniatura

One of the remarkable characteristics of the medicial painters, and that which gives them an especial value in our eyes, is the circumstance that they uniformly represented the subjects they chose, whether ancient or modern, with the costume, irms, furniture, and architecture of the period in which they hved. The illuminated manuscripts are filled with the most extraordinary anachronisms. M. Langlois mentions a manuscript in the Royal Library at Paris, an illumination in which represents the funeral of Julius Cesar celebrated by cardinals and bishops preceded by a cross In another, Alexander the Great occupies a palace which is constructed after the design of a medieval fortress, flanked with Gothic turrets, whilst Alexander himself appears clad in a French surcote, and attended by his constable and by his lay and ecclesiasticil peers A manuscript in the library of the duke de la Valliere contained two paintings, one of which represented Saturn and Cybele receiving the nuptial benediction from a bishop clothed in his pontifical garb, and the other represented Jupiter and Juno, also married by a bishop, in the middle of a Catholic church, in which was seen a Calvary Langlois, in his "Calligraphie," has engraved an illumination representing the capture of Troy and the death of Priam Troy is a regularly walled town of the fifteenth century, and the Greeks, in the military costume of the same period, are armed with habergeons and corsicts On the outside of the walls are the cannon and bullets with which they have been battered, and one of the assulants is rolling a brinel of gunpowder, or inflammable materials, to the foundation of a tower Within we see the interior of a Gothic chapel, where old Pham, under the form of a young man, covered with armour, and kneeling before the altar with his ducal cap in his hand, is being slain with a spear A large illumination, engraved by the late M Dusonimerard, in his grand work on medieval ait, represents the interior of the city of Troy, with medieval streets, fine old timber houses, and the shops of hatters, glovers, hosiers. &c just as such establishments were arranged in the fifteenth century. The inhabitants also are represented in the costume of the same period, and there is a plentiful show of Gothic towers and church steeples A copy of part of this engiaving is given in Shaw's "Diesses and Decorations of the Middle Ages" Many other instances of this kind. equally grotesque, might be cited These strange anachionisms were common to the writers as well as to the painters of the middle ages In Chaucer, duke Theseus is a medieval prince, and his companions are barons and knights. Palamon and Arcite are recognised by their cote armour -

Not fully quik ne fully ded they were But ! y hir cote armure and by hir gere The hera des kue r ! em well a special They are imprisoned in a great tower-the "dongcon" of duke Theseus' castle -

"The grete tour, that was so thinke and strong, Which of the eastel was the chef dongeon, Was even romant to the gardin wall."

Their combatants are knights of chivalry -

"Som wel ben armed in an habergeon, And in a brest plate, and in a gyon, And com wel have a pair of plates large, And som wel have a Pruce sheld, or a targe,"

In the legend of "Good Women," guns are introduced in the sca-fight between Antony and the Romans.—
"With grait sown out goth the arete some.

And jertely they harrien an M at ones,
And for the top doune countly the greet stones,
And for the top doune countly the greet stones,
Among the ropes ran the shering bokes
Among the ropes ran the shering bokes
And with the polsare presents the and he,
Behind the maste beginnetth be to fice,
Among the greet she may be,
He sticketh him upon has speces orde,
He sticketh him upon has speces orde,
He rent the salle with hokes the is as int,
He bringtith the cup, and buddeth him be bitth,
He poureth presen upon the hatches shder,
With pottes falle of hims, they gon togeder,
And thus the longe day in fight they spend "

This is an exact picture of a naval engagement in the fifteenth century Lydgate's "Troy-Boke" is full of such anachronisms. We are told how Hector was buried in the principal church of Troy, near the high altar, within a magnificent oratory, resembling the Gothic shrines of our cathedrals, supported by angels of gold. Within was Hector's image. Priam is also made to found a regular chantry of priests, for whom he erects dwellings near the church, and gives them revenues, to sung in this oratory for the soil of his son. In Lydgate's "Storie of Thebes," Eteocles defends the walls of the city with guns "great and small, and some as large as tuns". At a council of the Theban chiefs, the orators quote Esdras and Solomon, and introduce the story of Neheminh rebuilding the walls of Jerusalem. In the dramatic literature of the middle ages, the scriptural personages fall into the most surgular anachronisms of language. Thus, in the Towneley Mysteries, Cam is a modern husbandman, and calls his cattle by their names, such as Green-horn, Gryme, Down, Duinning, White-horn, &c.—

"War, let me se how Down wille draw hit, shrew, yit, pulle on a thraw" What! it semys for me ye stand none aw I say, Donnyng, go fare!" And he asks to be buried "at Gudebouic, at the quantile [quarry] hede" Pharaoh, when drowning, calls for help to Mahowne [Mahomet] Augustus Cæsar swears "by Mahowne," and "by Mahownes bloode" In the Chester Phys, Noah's wife drinks a pottle of Malinsey, king Balack tilks of his god the "mighty Mars," and calls his messenger a hight, and the Roman emperor speaks in French. A hishop presides over the court at Jerusalem, in the Coventry Mysteries, when Mary is accused of meontinence, and a solinour is in attendance. These inconsistencies are very common even in subsequent writers, and Shakespeare himself is not free from them. Thus, in the "Midsummer Night's Dream," the scene of which is laid at Athens, under Theseus, guns are mentioned, and Theseus has a master of the revels, in "Tiolus and Cressida," Hector is introduced quoting Aristotle, in "Titus Andronicus," a child is sent to Aaron the Moor to be christeaed by him, in "King Lear" we have mention of spectacles, in "Macbeth," in like manner, the scene of which belongs to the Saxon times, dollars are mentioned—

'Nor would we deign him burial of his men, Till he disbursed at Saint Colmes inch, Ten thousand dollars to our general use '

And one of Macbeth's soldiers speaks of cannons -

"If I say sooth, I must report they were As cannons overcharged with double cracks, So they Doubly redoubled strokes upon the foe

In "Pericles," we have mention of Spanish ruffs, and of pistols -

My lord, if I

Can get him once within my pistol's length
I ll make him sure—so farewell to your highness.

As an exception to what appears to have been the general rule, the figures of Christ, the Virgin, and the Apostles, appear long to have preserved traditionally their primitive costume in the paintings of the middle ages, but the heroes of the Old Testament share the fate of the Greeks and Romans. All Pagans are painted in the costume of Saracens. In a few rare instances, more especially the older tapistries, some of which are figured in the collection published by M. Jubinal, the artist seems to have made an attempt at representing ancient costume, which is chiefly exhibited in fantastic and exaggerated forms given to the amour or dress.

THE FIFTEENTH CENTERN

The fifteenth century is the period to which the largest portion of the illuminated manuscripts now extant belongs, and they present almost every variety of style and execution. We find books of this age illustrated with drawings of the rudest description. But in general the artists of the fifteenth century shew more power over the pencil, and exhibit more skill in the selection and application of their colours, than thur predecessors, and the numatures of the latter part of the century are absolute gems of the Titute of the Italian school had then

made its way into Burgundy and Flanders, where most of the finest manuscripts were executed

One of the most beautifully illuminated manuscripts in the British Uniscum is a copy of the French "Romance of the Rose," executed towards the latter end of this century, probably in the reign of our Henry VII (VIS Harl No 1125). The style of the illuminations in this book partisks but little of the character of the middle ages, if we except, perhaps, the anachronisms of costime. The cut in the margin, taken from one of the ministures in this manuscript (fol exixty), is intended to represent the Grician painter Texis occupied in painting a godders for the Crotomates, for



which purpose, according to the story handed down to us by Ciccro and Phiny, he took for his model some of the most beautiful of their virgins, that he might copy from nature the more perfect charms of each —

Comment le bon paintre Zeusis
Fut de contrefaire pensia
La tresgrant beaulté de hature
Lt de la paindre mit grant cure

In the original, the artist's living models appear on the right hand side of the pictur. It is worthy of remark, that the old medicial artists working on their veltum, with pixel and scraper, have now disappeared, and we have here a perfect picture of a modern painter with his palette and case! In fact, the whole system was changed, and works of this kind had been so completely taken out of the hands of the ments,

that monkish artists are no longer heard of, or, at all events, they had become extremely rare

It would be next to impossible, in our engravings, to convey any idea of the beauty of these miniatures. The one represented in our next cut (from fol cvij of

the MS) is a curious illustration of domestic manners Bel-acueil, one of the heromes of this singular poem, has placed a chaplet on her head, and is admiring herself in a mirroi fixed against the will of the room—

'Bel acueil souvent se remire, Dedans son miroer se mire, Savoir s il est si bien scans "

We have already seen a lady using a mirror in a design taken from the ro one of our plates, in which instance it appears to have been of metal. We have another instance in our next cut, taken from Lydgate's poem of "The Pilgrin, a work bearing, in its character of the control of the control

Ther A VII fol 93, r') The lady, Agjographe, one of the allegorical characters of the poem, is represented as dealing in "mercerve"—



Quod sche 'Geve (1) I schal the telle, Mercerye I have to selle In boystes (bares) soote (sieees) oynementis There with to don allegementis (southings) To ffolkes whiche be not glade, But d scorded and mallade. And hurte with perturbacyouns Off many trybulacyouns I have knyves phylictys callys, At ffeestes to hangen upon wallys, Kombes mo than nyne or ten, Bothe for horse and eke for men, Mercury also large and brode And for the syght wonder gode : Off hem I have fful greet pleuté. For floke that haven volunté Byholde hem silfe ther yane. '

It appears that she here shows the pulgrum a murror which flatters the person using it, by representing him more handsome than he really is, but he subsequently obtains one of a different quality —

"'Valatane," quod I, "yow not displeese,
This myroure schald due noon esse,
Wher so that Hess or wynne,
I wole nerve looks there-mee'
But ryght uncon myne happe it was
To loken an another glasse,
In the whethe withouten wene (actiont doubt)
I sawe my 19ff florile and underene,
And to byholde ryght hydous,
Abbomyabels and veryous
That merour and that glas
Schewit to me what I wae."

The mirrors here spoken of were therefore of glass. That in which the lady is contemplating herself in the cut taken from the "Romance of the Rose," is of the same material, and it is still more remarkable for being convex. The effects of connex leases appear to have been perfectly well known in the middle ages from at least as early a period as the thirteenth century, when they are mentioned by our great philosopher Roger Bacon. Spectacles are supposed to have been used from almost as remote a period, but this name seems to have been frequently given to magnifying-glasses in general. Chaucer compares poverty to such a glass.—

'Poverte ful often, whan a man is low, Maketh his God and eke himself to know, Poverte a speciakel is as thinketh me Thurgh which he may his veray frendes see " Canterbury Tales 1. 6783

The following passage occurs in "Colyn Blowbol's Testament," a poem written about the commencement of the sixteenth century (printed in the very curious collection by Mr. Halliwell, entitled Nagas Poetics)—

> "Whylis je hare your night memore Calle unto you your owne secretory Muster Grouphold that can handell a pea, For on booke he shrapith like an hen That no man may his letters know nor se Allethough he looke throph spectacies (fre

The cut on the following page is taken from an engraving of the death of the Virgin by Martin Schongauer, who flourished at the end of the fifteenth century. One

of the personages represented in it is reading the book through a pair of spectacles of a



form resembling very much the common magnifying glasses of the present day. By his side is hung the case of leather belonging to them, the hid of which is attached in the same manner as that of the case in cuir-bouill at Haibledown, figured on p 39 of the present volume.

Our plate of the visit of the count of Artois to the countess of Boulogne, from the interesting manuscript of the "Roman du tres chevalereux comte d'Artois," in the collection of M. Bariois of Paris (already alluded to), will

give a notion of the general character of the larger illuminations of the fifteenth century, with their borders and other accessories. According to a frequent practice of the artists of this period, we have here two incidents of the story exhibited at one view In front, we have a sort of bird's eye view of the castle, somewhat confused in its perspective, but giving a tolerable idea of the disposition of an ancient baronial residence The count of Artors, attended by his page, is received in the outer ballium by the countess and her daughter Within the inner court of the castle we see a building, probably intended for the hall Behind this front picture, we are introduced into the interior of the hall, where the countess is entertaining her visitors with minstrelly and dancing The group of minstrels are rather scampish-looking fellows, no great credit, as it would seem, to their vocation Such was, however, their general character The hands crossed before, of the daughter of the countess in the front picture, and of one of the ladies in the hall, are frequently found in illuminations of this period, and appear to have been the fashionable attitude of ladies of the fifteenth century The ceiling of the hall resembles that m our cut from the "Romance of the Rose" There is much minute detail in this picture to illustrate the history of domestic manners in the middle It is this minuteness of detail which gives so much historical value to these old pictures, even when they are so rudely drawn as to have no other interest in our eyes Sometimes it descends to what may justly be considered trifling and frivolous circumstances, but even these often form binding links between the manners of the past and the present. In a cut given in a former page (p. 15), from the same manuscript of which we are now speaking, a cat with a mouse is introduced, which she is





bringing to her kitten. In another of the pictures of this manuscript, we have against the wall of a chamber the group of cages here represented. The barrel cage of the squirrel, which it is in the act of turning round by its attempt

at climbing, is precisely the same as those in which the same animal is confined at the present day

The border round our plate is not the one belonging to this illumination, but it is taken from another illumination in the same manuscript. It is a good specimen of a style of ornamental border which is of frequent occurrence in books of the



fifteenth century Besides grote-que fices, &c, these borders contain small figures and subjects intermoven with the tracery and foliage, which often afford curious illustrations of popular manners and customs In our example, we have on one side a huntsman blowing his horn, and, on the other, a graceful little figure of a damsel weaving garlands of flowers, of course emblematical of the "merry month of May" Not unfrequently these borders are full of monsters and capricious figures. It is in these borders also that we sometimes find the arms of the persons for whom the manuscript was executed, as is the case with the illuminations of the Romance of the comite d'Artois. in which recur frequently the arms here represented, they are those of Rodulf marous of Hochberg and count of Neuch stel, Rothelm, and Luxemburg, which last province he governed under the duke of Burgundy He resided at Dijon, and died in 1487, so that we know the approximate date and the locality of the manuscript. It may be observed that, from the intimate connexion between France and England from the twelfth to the end of the fifteenth century, the pictures drawn in one of the two countries may be generally taken as representing very nearly the costume and manners of the other

In the greater number of cases, these borders only surround the page of the manuscript which contains an illumination, but sometimes, particularly on missals, they are reveated on every page, while in other instances, even when accompanying a miniature, the border only runs down one side. In some manuscripts, where every page has a border, the border on the reverse of each leaf is a mere copy, traced through the vellum, of that on the observe, so that there is a duplicate of every subject latter half of the fifteenth century, and towards the beginning of the sixteenth, the borders became exceedingly rich and elaborate, and are often laid upon a broad ground of gold The favourite subjects at this time were flowers, intermixed with butterflies, moths, and insects, and sometimes birds. A striking picture of a book ornamented in this style is given by the poet Skelton, early in the sixteenth century, in the following lines of his "Garlande of Laurell "-

"With that of the boke losende were the clasps
The margent was illumyand all with golden railles
And Uyas enpectured with gressoppes (grashoppers) and wasps,
With butterfilys and fresshe pecoke taylas,
Enfond with flowns and slymy snaylas,
Entyrid picturis well towchid and quily,
It wolde have made a man hole that had be right sekely, (nickly)

To beholde how it was garnyashyd and bounde,
Eucoverde over with golde of tassew fine,
The claspia and bullynas were worth a thousande pounde,
With balassis and charbuncles the borders did shipse,
With armit municus every other lyne
Was writin and so she did her speede,
Occupacyous, numchalty to rade"

One of the most superb specimens of this style known, belonging to the period last mentioned, is exhibited in the celebrated "Hours" of Anne of Britany, preserved in the Royal Labrary at Paris, from which a selection of exquisitely beautiful subjects has been recently published by Messrs Longmans and Co, under the title of an "Illuminated Calendar" In our last plate of illuminations we have given, as a specimen, a portion of one of these borders from a fine manuscript of the fifteenth century, in the British Museum (MS Reg 16 F II)

The initial letters, which were now equally rich with the borders, had preceded the latter in their advance, for we find them in the fourteenth century resplendent with gold, which had seldom been used during the two or three preceding centuries. Our illuminated plate contains an example of these initials, taken from MS Reg. 20 D. X., in the British Museum, and containing what were, without doubt, intended for portraits of Edward III and the Black Prince. The manuscript appears to have been executed soon after the year 1386, it contains copies of various charters and other documents relating to some of the important events of Edward's reign, among which is the grant of Aquitaine by that monarch to the Black Prince, to which this initial is prefixed

The manuscript from which our border is taken (MS Reg 16 F II) contains the works of a prince-poet, Charles duke of Orleans, the prisoner of Azincourt We give on the same plate, as a further specimen of the drawing and colouring of this period, a miniature from another book connected with the older poetry of France This is a volume of the writings of a celebrated lady, Christine de Pisan, who lived at the end of the fourteenth and beginning of the fifteenth centuries (MS Harl No 6431) The lady writing is Christine herself, whose portrait occurs several times in the course of the volume, which appears to have been executed under her directions, early in the lifteenth century, as a present to the queen of France.

We proceed to give a few more specimens of the designs of the illuminators of this century, which were now applied to almost every possible subject. Even scientific

treatises were adorned with mismatures, sometimes of an allegorical character, though at others they exhibit literally the processes and operations described in the text Illiminated manuscripts of this class are found in the fourteenth century, as in the Burney MS No 275, and some others, but one of the most beautiful is the copy of a French translation of Glanville on the properties of things (MS Reg 15 E H). from which we have already guen a cut at p 67 The ac companying subject from this manuscript (fol 265, r°) represents a person with a ducal cap. scated under a richly dispered canopy, giving orders to nork men These are a stonemason. employed in shaping the parts of a column, and a carpenter,



the nature of whose employment seems rather doubtful, but who is apparently occupied in separating wooden planks with a very singularly shaped instrument. Bartholomew de Glanville flourished about the middle of the fourteenth century, and wrote a book in Latin entitled De proprietatious rerum, treating compendiously of every branch of knowledge. This work continued to be the most popular text book on science, from that time to the middle of the stateenth century, and was translated both into French and into English. In the manuscript of which we are speaking, each book has a lightly flaished illumination at the beginning. The subject given on a former page heads the fourth book, which treats on the elements, the one given above belongs to the tenth book, which treats of matter and form, we was as a third specimen of the curious illustrations of this work the subject which

heads book the seventh, on infirmities and diseases It is the interior of a doctor's

study Around it are the cupboards and shelves, with drugs and other articles, and the wall at the back is co vered with elegant dispered tanestry To the left a sur geon is bleeding a patient, who is holding a weight in his left hand, the object of which appears to have been to quicken the circulation of the blood during the opera tion On the other side, a physician is examining the urinal of the patient behind him In the original, there is another compartment to the right, in which we see cripples and others approach ing the door to seek a cure for their different ailments



Our next cut is, in the original, drawn and coloured with extreme delicacy and spirit. It is taken from a Freich Chromele of England, beginning with the fabulous history of the ancient Britons (MS Reg. 15 E IV fol 40, v°), and represents the death of Guendolena who, in the legendary history of Geoffrey of Momouth, figures as the daughter of Corneus, and the wife of king Locine Locine had a concubine named Listrildis, who bore him a beautiful daughter named Sabren, his queen, jealous of Estrildis made war upon her husband, and he was killed in a battle near the Stour. Its concubine and her daughter Sabren (or Sabrina) were thrown into the river which, from the name of the latter, has since been called Severu, and which has been stigmatised by the poet as 'guilty of maiden's death. Wilton has alluded to this legend in his beautiful Masl, of "Comus"—

There is a gentle symph not far from hence That w the not curb sways the smooth Severn stream Sabrina is her name a virgin pure Whilome she was the daughter of Locrine That had the scripter from his father Brute She, guiltless damsel, flying the mad pursuit Of her enraged stepdame, Guendolen, Commended her fair innocence to the flood, That stay'd her fi ght with his cross flowing course The water nymphs, that in the bottom play'd, Held up their pearled wrists and took her in. Bearing her straight to aged Acreus' hall . Who, pitcous of her woes, rear'd her lank head. And gave her to his daughters to imhathe In nectar d layers strow'd with asphodil. And through the porch and mlet of each sense Dropt in ambrosial oils till she reviv'd, And underwent a quick immortal change, Made goddess of the river Still she retains Her maiden gentleness, and oft at eve Visits the herds along the twilight mendows. Helping all urchin blasts, and ill luck signs That the shrewd meddling elfe delights to make, Which she with precious vial d houors heals. For which the shepherds at their festivals Carol her goodness loud in rustic lays, And throw sweet parland wreaths into her stream Of pansies, pinks, and gaudy daffodils "

Locrine had by his queen Guendolena a son named Maddan, who succeeded to the throne, and who governed by his mother's counsels The man at the foot of the bed is probably intended to represent Maddan the sorrow of the three mourners is well represented, al though intended for ancient Britons, they are dressed in the fashionable costume of the fifteenth century another instance of the anachronisms of the medicial artists The large canopied bed is a remarkably fine specimen of that article of furniture. which was then only possessed by kings and princes, or by some of the more powerful barons It may also be observed, with regard to the queen, that it was the general custom in the middle



ages to sleep in bed quite naked, this practice is frequently shown in early illuminations, and is not less frequently alluded to in written documents. When a night-

gown was worn, it is almost always mentioned as an extraordinary encumstance, of some special reason is given for it.

Our next cut is taken from a breviary. also in the British Museum (MS Burney, No 332, p 137), and represents the ceremony of performing the burnal service. It is the best-treated subject in the volume, which is in other respects not superior to the ordinary illuminated missals of this age It is, altogether, an interesting miniature, the chapel in the background, the cross beside the grave, the garb of the mourners, and the different actors in the melancholy scene, one of whom bears the crosser and the holy-water bucket, are all deserving of notice The body is placed in the grave without a coffin, wrapped in sere-clothes almost like an Egyptian mummy a comparatively late period, the ordinary dead were not honoured with coffins



Another manuscript in the same collection (MS Burney, No 333), a Bieviany of the order of Vallombiosa (Breviarium ordins Vallis Undrosse), furnishes the tail piece below, representing a monk undergoing the discipline. It is a small volume, and the margins of the illuminated pages contain diminutive but delicately executed groups of flowers. The subject of our cut occupies the foot of page 269.



ON SYMBOLISM

IN ECCLESIASTICAL ARCHITECTURE

Ove of the remarkable characteristics of the medieval architects was the freedom with which they introduced into their works grotesque figures of animals and men, and other objects, sometimes degenerating into subjects of a very coarse description. It is evident that these figures were introduced in buildings with the same principles and objects, and in the same taste, which caused them to be so much employed in ornamenting the borders and margins of illuminated manuscripts. There are in stances where, among the ornamental sculptures of an ancient clurch, we meet with subjects taken from medieval romances—such as the intrigue between the philosopher Aristotle and the wife of his royal pupil, which occurs in churches in France, and various incidents connected with the romance of Renard, which was no less popular during the middle ages than the Lay of Aristotle.

It has been the fashion of late to consider all these grotesque or romantic figures as symbolical of the mysteries of Catholicism, and they have been looked upon by some with veneration, as having sprung from a species of inspiration with which the artists are supposed to have been fraught. While, however, so much has been said upon this subject by some writers of the present day, it is rather remarkable that the testimony of the medieval writers on the subject has been very generally overlooked It is singular enough that the Church itself, both by the mouths of its preachers individually and by the decrees of its councils, opposed this style of orna mentation, as fonctions and nameaning St Bernard of Clarvaux, one of the most pious and revered of the medieval fathers, in an "Apology" addressed to William abbot of St Thierry, in the twelfth century, expresses strongly his indignation on this subject In the midst of his exhortations he exclaims -" Moreover, what is the use of that ridiculous monstrosity placed in the cloisters before the eyes of the brethren when occupied with their studies, a wonderful sort of hideous beauty and beautiful deformity? what is the use there of unclean apes? of ferocious hons? of monstrous centaurs? of animals half men? of spotted tigers? of highting soldiers? of hunters

.

sounding their horns? Sometimes you may see many bodies under one head, at others, many heads to one body. Here is seen the tail of a serpent attached to the body of a quadruped, there the head of a quadruped on the body of a fish. In another place appears an animal, the fore half of which represents a horse and the hinder parts a gott. Lisewhere you have a horned animal with the hinder parts of a horse. Indeed there appears everywhere so multifarnous and so wonderful a variety of diverse forms, that one is more apt to con over these sculptures than study the Scriptures, to occupy the whole day in wondering at these rather than in meditating upon God's law." The pious writer concludes "I or God's sike" if people are not ashamed of the extravaguace of these follies, why should they not at least regret the expense required to produce them?"*

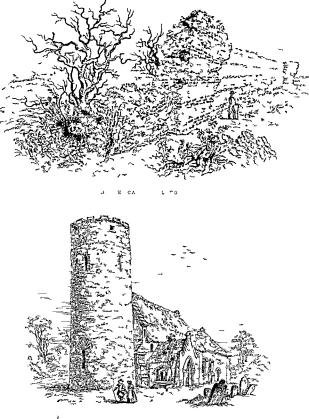
These orn ments are repeatedly forbidden by the councils of the church, held in different ages. In the decrees of the second Nicene Council (1 in 787), as quoted by M. Lauglois in his Essai sur la Calligraphie, it is declared to be "not only puerile, but altogether foolish and impious to attempt to fascinate the eyes of the faithful in the holy place with the figures of animals or fishes, or other such devices". Similar decrees will be found in the acts of other councils.

* This passage is so curious and valuable that it i may not be thought unadvisable to give it in the original language —

Ceterum in claustras coram legentibus fratr bus qui fact ilm reibeuin monstruos tas mira quadam deform a formositas ae formosa defornatas quid sim immundes mare quid firs trones? quid monstruos centuard? quud seum hommes? quid manchiose tigrades? Quid milites pugnantes? quid venatores tabe canates? V deas sub uno cap te multa corpora et rursus in uno corpore espat multa. Cernutur hon en quadrupcele cauda serpentis siline in p see caput quadrupcele sands serpentis siline in p see caput quadrupcele dand serpentis siline in p see caput quadrupcele substan prefert equum caprama trahens retro dandam

Hie cormutam animal equam gestat poster us Tam multa decique tan que mara d'eracarm formarma ub que varietas apparet ut nagis legrer l best in aurmor bus quam in codichais totunque d'uno coerquare sin gula sta mirando quam a lege Dei meditando. Prob Deci 18 non pudet incplianum cur vel non p get ex pensarum? —S Ilhananto Apolog ad Guil S Theo dorn abb Oper ton's 1 col 35.

† non solum puerile sed plane tultum et imp um est imaginibus animalium aut p se um aut eju modi rerum in sacro loco fidel um oculos fasc nare velle — Concil ne act 4 et 5



BURGH CASTLE.

AND THE

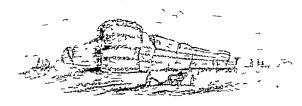
ECCLESIASTICAL ROUND TOWERS OF SUFFOLK AND NORFOLK

Burgh Carle, in Suffolk, one of the most of the Roman remains in our island, has recently received an additional interest from the circumstance of its having narrowly escaped destruction by a railway, although it is hoped that it is now out of danger. When antiquities of minor importance stand in the way of public utility, we can only lament over a necessary loss, and do our best to preserve them in faithful drawings and descriptions, but the hand of government should be held out to protect national monuments of such extent and interest as the one which is the subject of the present remarks. It is to be wished that a clause for the preservation of such ruins should be inserted in all railway bills.

Burgh Castle stands on the edge of a table land, overlooking the marshy level through which the river Waveney flows, and which was in the times of the Romans covered with the waters of the Garens Ostium. There can be little doubt that the sea once washed the foot of the bank on which the cistle stand, both from the present aspect of the country and from the circumstance that parts of anchors, rings, and other pieces of iron belonging to ships, with large beds of shells, particularly those of objects, have been found in digging in the marshes and in the immediate vicinity of the castle

The history of this eastle is very obscure, it being not even mentioned in the ancient Itineraries, but it seems to be now generally agrical among antiquaries that it is the station mentioned in the Notitud Inperts, under the name of Garrannonium, as occupied by a prapositua of the Stablesian horse (prapositus equitum Stablesianorium) under the command of the count of the Saxon shore (correct limits Saxonics). The remains of another fortification are found at Caistor, on the opposite side of the marshes, between nice and six unites from Burgh, which is sujposed to have been a

station dependent on that of Gariannonum John Ixes, a young and promising antiquity of this neighbourhood in the last century, who published in 1774 a book entitled "Remarks upon the Gariannonum of the Romans," supposes that this fortress was built by Ostorius in the reign of Claudian, but this appears to be nothing more than a conjecture, supported by no authority. It is more probable that it was built at a later period, as one of the chief farrisons to secure this part of the island apainst the piratical incursions of the Saxons.



The walls of Burgh Castle are more extensive than those of Richborough, though not so lofty I ike that station also, its form is a parallelogram, having walls on three sides, the fourth side lying open to the shore, and defended only by the steep cliff The eastern or longest wall, parallel to the chiff, and in the middle of which is the decuman gate, is about 650 feet long and the lateral walls are about half that length They are fourteen feet high and nine feet thick, and the area within contains four acres and two roods The walls are faced with cut flints, between horizontal layers of bricks of a fine red colour The view in our plate is tal en from the breach in the southern wall of the castle that given in the cut above is taken from the south east, and exhibits the whole range of the eastern wall with the church and village of Burgh in the distance On the cast side (including the corner towers) the wall is supported by four round towers or rather, round masses of masonry, for they are solid with the exception of a hole in the centre of the upper surface, two feet deep and as many wide There is a similar tower in the n iddle of the north wall, and there was one to the south wall but the latter was overthrown nearly a century ago These towers are quite detached from the wall to about one half of their elevation but the chameter of the upper part being enlarged they are there made to join the wall of the fortress which is founded off at its junction with the corner towers. It has been supposed, from the c reumstance just alluded to that the towers are a subsequent

addition to the original building. It has been conjectured, all o, that the holes at the top of these towers were intended for the erection of standards and signals, or of temporary wooden structures to serie as watch towers.

The tower attached to the south wall was undermined by continual floods of rain, the water of which cut a channel in the earth in making its way through a breach of the wall into the area, in its course to the low ground by its fall it exposed to view the remarkable character of the foundation. Here, as at Richborough, the walls are simply built upon the plain ground. The chalk and hime of the original soil was covered with earth hard beaten down, upon this were laid oak planks nearly two nuches thick, and upon them a bed of coarse mortar, on which the first stones of the superstructure were placed. The tower on the north side is also pailly undernuned.

We give in the margin a view of the couth east angle, which will best explain the manner in which the tower was attached to the wall

Within the area of the castle great numbers of Roman coms have been found, chiefly of the Lower Empire, and almost entirely of copper. At the south west corner of the area, near the chiff, are the remains of a circular mound of carth, the purpose and date of which appear to be equally doubtful. But when, in the last centure, some labourers were employed in



clearing part of it away, they discovered, besides considerable quantities of ashes and broken pottery, a stratum of pure wheat, black as if it had been burnt. Immog other articles found at the same time was a silver occidear, or spoon. Rings, key, buckles, fibula, &c, have been frequently met with in the fields around the walls with vast quantities of broken urns, apparently made of the coarse blue class which is found in the neld to the cast of the castle, it has been supposed that it was the cemeters of the Roman garrison.

There appear strong reasons for believing that Burgh Castle is the fortres a called by the Saxons, in the seventh century, Cnobleresburg from the name of some Saxon chief named Cnoblere. In the vear G33 an Irish monk, named Furseus, left his native country, and came to settle in East Yugha, then governed by king Sugebort, who gave him the runed castle, and he receted a small monasters within the area, which

was afterwards enlarged and adorned by king Anna, but appears to have been distroyed in the Danish invasions. It was in this place, according to Bedt, that Turseus had the vision of the rewards and punishments of the other world which made so strong an impression on the imaginations of the Sixon Christians, and which is fully related in a tract that must have been composed very soon after the time in which the distance lived. There we now no traces of the monastery of Turseus, but the church of the village of Burgh, a little distance to the north of the cristle, is interesting, as having one of those curious round toward which occur so frequently in this part of the kingdom.

These round towers are most numerous in Norfolk and Suffolk, but a few also no found in the adjoining counties of Cambridge and Essex, as well as in Sussex and Berkshne Mr Gage Rokewode, who communicated a paper on the subject of these ecclesiastical round towers to the Society of Antiquaries (printed, with numerous plates, m the twenty third volume of the "Aich.cologia,") observes that they are not scattered indiscriminately over the counties in which they occur, but that they are generally found in clusters Many of them are seen bordering on the Roman Ikenild Street, and some are found along the line of the coast. They are, in some instances, met with in towns, thus we find three in Norwich, one in Bungry, and one at Lewes in Sussex From the circumstance of these towers being found almost entirely within the limits of the ancient kingdom of East Anglia, they have been frequently ascribed to the Danes, but this is certainly an erroneous assumption, as the style of their architecture shews that they were nearly all built during the Norman period. It has also been suggested that these towers always built of flint boulders, owe their form to the necessity arising from the want of ficestone in the districts where they occur most frequently, but this does not appear to be satisfactorily proved, and square towers are found mixed with them in the same counties The circumstance of their appearing in clusters would lead us to suppose that the round tower had been a style preserved by the builders (perhaps from father to son) in certain localities Historical documents seem to shew that, during the twelfth and thirteenth centuries, Norfolk and Suffolk were districts looked upon as far behind other parts of the island in the murch of improvement and fashion

As it has just been observed, these towers are almost always built of rough fluits. The finits are generally laid in regular courses, as at Hadiscoe in Norfolk, and at Little Saxham and Hernigflect in Suffolk Sometimes, however, as at Norton in Norfolk, they are not in courses. In the churches in Norwich, and in some other instances, the towers have been recased with cut finits. In some instances, the church to which the tower is attached has the semicircular upsis at the east cud, as at Heckingham and

Fritton in Norfolk — The loftnest towers of this description are those of Little Saxham and Blundeston in Saifolk, each of which is fifty six feet high — The upper parts of the towers seem generally to have undergone alterations subsequently to the period at which they were built, and sometimes they have evidently been ruised a story higher in some this upper story is octangular, instead of being round like the rest of the tower — In some instances the diameter of the tower exceeds fourteen feet, in a few instances it is not more than eight the general average, however, is from ten to twelve — The walls are in general very massive, being, in most cases, from four to five feet thick — In Sussex they are sometimes not more than two feet and a half thick.

By much the greater number of these round towers were evidently built in the twelfth century many of them exhibit rather late Norman worl. The towers of Little Saxham in Suffolk, and Great Leighs in Essex, contain elegant Norman arches, the latter in the doorway, the former in the upper story of the tower, which is surrounded by an arcade, as shewn in our first cut, the windows being placed under larger arches, which are connected by smaller ones. The tower of Hadveoe Thorpe has windows resembling those of Little Saxham.



Mr Gaze Rokewode considered the tower of Taseburgh church, in Norfolk, to be by much the most ancent of any of those which he had examined. In its original condition, the tower was ornamented with a double tier of recessed round arche, with semicircular headed loops instead of windows. When the upper 1 art of the tower was rebuilt, the heads of the second tier of recessed arches were cut off, so that the building has at present a very singular appearance. The modern upper story of the tower has pointed windows. The toner of Hadiscoe Theorye, in Norfolk, presents a some that similar appearance to that of Taseburgh, though probably me re modern the second story is surrounded by a row of shallow buttresses,

The upper story of the tover of Hernegfect church, in Suffolk, represented in our second cut, has vindows consisting of two triangular headed arches, separated by a small supporting column, within a round arch, not unlike those which are supposed to be peculiar to Miglo-Saxon buildings. It is somewhat curious that

churches with round towers are found in early Anglo-Saxon illuminated manuscripts there is one in an illustrated Prudentius in the British Museum (MS Cotton Cleopatra, C VIII fol 7) It is not impossible, after all, that, although such of these towers as now remain appear to have been erected in the age of Norman rule, they may have been built after an older Saxon style, which still lived in the memory of the native builders of these districts. Another instance of the trangular headed window, in this case blunted at the top, is found in the tower of Hadiscoe in Norfolk, as shewn in the accompanying woodcut.



The last cut also furnishes an example of the style of the more modern terminations of some of these towers. In a few instances, as at Great Leighs in Issex, and Piddinghoe in Sussex, the round tower terminates in a spire. We have no means of ascertaining the original characters of the terminations of these towers, on account of the modern alterations. In drawings in Anglo Saxon manuscripts, church steeples are sometimes represented with spires and with a weathercock. It may be observed, that very few instances of church steeples with spires are said to be found in Ireland

Some of the later round towers, built, probably, about the end of the twelfth century, or beginning of the thirteenth, have windows with arches of the early pointed style, often mixed with round headed windows as at Lattle Rushimer in Suffolk, Bartlow in Cambridgeshie, Norton in Norfolk, and West Shefford in Berkshire. In Norton church, pointed arches are found in the windows in the lower part of the tower, and semiercular arches at the top. In many instances, however, the pointed arches appear to be more recent additions to the original building.

Internally these towers have sometimes been divided into stories, and sometimes (particularly the smaller ones) they were open from the ground to the top. In one instance, at Thorpe Abbots, in Norfolk, there is a fireplace on the north side of the basement of the tower, with a flue mine inches square, coxial with the rest of the building, which runs up the wall, and gives vent to the smoke through a small loophole. I rom their massive constructions and from other peculiarities, these towers appear to have been built as places of refuge and defence in sudden hostile incursions. It will be observed that, in almost all instances, the windows within reach of the ground are mere loopholes, and that the large windows are in the upper story, as in the towers of a Norman casite. This explains why they are found along the coast and rivers running imme-

diately into the sca, and on the Roman road, which was in early times the chief line of communication, as these were the situations most exposed to predator, invasions. The earlier chromeles, and other documents, furnish instances of people seeking shelter in churches and defending themselves in the steeple, and the village church appears always to have been regarded as a place of security for depositing treasures and articles of value. It has been supposed that the round form, used in these early towers, was laid aside on account of its inconvenience for the reception of bells.

The round tower of the church of Burgh, in Suffoils, the subject of our plate, is not distinguished from the others by any very remarkable characteristic of style. It is a plun building, with simple loop holes for windows, the heads of the lowest of these windows being surrounded with an arch of Roman bricks or tiles, taken, no doubt, from the runns of Burgh Castle, or from some Roman building dependent upon it, which has now disappeared. The upper part of the tower is modern brickwork. The church is a small building, possesing no very remarkable features, but in the interior an interesting Norman fout is still preserved.

churches with round towers are found in early Anglo-Saxon illuminated manuscripts there is one in an illustrated Prudentius in the British Museum (MS Cotton Cleopatra, C VIII fol 7) It is not impossible, after all, that, although such of these towers as now remain appear to have been exceted in the age of a Norman rule, they may have been built after an older Saxon style, which still lived in the memory of the native builders of these districts. Another instance of the triangular headed window, in this case blunted at the top, is found in the tower of Hidiscoe in Norfolk, as shewn in the accompanying woodcut.



The last cut also furnishes an example of the style of the more modern terminations of some of these towers. In a few instances, as at Great Leighs in Essex, and Piddinghoe in Sussey, the round tower terminates in a spire. We have no means of the ascertaining the original characters of the terminations of these towers, on account of the modern alterations. In drawings in Anglo Saxon manuscripts, church steeples are sometimes represented with spires and with a weathercock. It may be observed, that very few instances of church steeples with spires are said to be found in Ireland.

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diately into the sea, and on the Roman road, which was in early times the chief line of communication, as these were the situations most exposed by predatory imasions. The earlier chronicles, and other documents, furnish instances of people seeking shelter in churches and definding themselves in the steeple, and the village church appears always to have been regurded as a place of security for depositing treasures and articles of value. It has been supposed that the round form, used in these early towers, was laid aside on account of its inconvenience for the reception of bells.

The round tower of the church of Burgh, in Suffolk, the subject of our plate, is not distinguished from the others by any very remarkable characteristic of style. It is a plain building, with simple loop holes for windows, the heads of the lowest of these windows being surrounded with an arch of Roman bricks or tiles, taken, no doubt, from the ruins of Burgh Castle, or from some Roman building dependent upon it, which has now disappeared. The upper part of the tower is modern brickwork. The church is a small building, possessing no very remarkable features, but in the interior an interesting Norman font is still preserved.

OBSOLETE PUNISHMENTS.

THE STOCKS AND THE PILLORY

One of the most common modes of punishment for lighter offences in the middle ages was by exposing the offender, in a disgraceful posture, to the gaze of the public during a certum length of time. He was attached by the neck, or by the feet, or by the hands. In the first instance, the instrument of punishment was a pillory, in the others, the stocks

The time is not long past when every parish was furnished with a pair of strocks, and they still remain in some of our country villages. They generally contained merely a row of holes for confining the legs, but sometimes they had a second row of smaller holes for imprisoning the hands. They were generally placed in the churchyard or market-place, or on the village-green the persons confined in them were chiefly drunkards, idlers, turbulent vagrants, &c. In more ancient times there were stocks in the prisons, particularly in those of private establishments, such as monastic houses, hospitals, and the like. We have already seen that, by the old laws of the hospital of St. Nicholas at Harbledown, the immates of either sex were, for certain offences, hable to be confined in the stocks for as long a period of time as three days and three mights * Sometimes the stocks were placed beside or within the pound, as was the case with those in which Huddbas and his squire were confined—

And twas not long before she found Hun and the stout squire in the pound, Both coupled in enchanted tether By farther leg behind together

In an earlier part of the poem these stocks are described in burlesque phrascology -

Thus grave and solemn they marched on, Until quite through the town th' had gone, it further end of which there stands An ancient castle, that commands

^{*} See page 34 of the present volume

Th' adjacent parts in all the fabric You shall not see one stone nor a brock But all of wood by nowerful snell Of magic made impregnable There s ne ther iron bar nor gate Portcullis chain, nor bolt nor grate And yet men durance there abide In dangeon scarce three inches wide With roof so low that under it They never stand, but he or s t. And yet so fool that whose is in Is to the middle leg in prison In circle magical confin d With walls of subtle air and wind Which none are able to break thorough Until they re freed by head of borough

In Fore's "Acts and Monuments" we find two or three cuts of interiors of prisons, with very massive stocks within, having a row of larger holes for the feet, and above them a row of smaller ones for the hands. One of these prisons was "within the Lolardes Tower at Paules" We learn the position of this tower from old Stow --"At either corner of this west end" [of St Paul's church], he says, "19, also of ancient building, a strong tower of stone, made for bell towers the one of them, to wit, next to the palace, is at this present to the use of the same palace, the other, towards the south, is called the Lowlardes Tower, and bath been used as the bishop's prison for such as were detected for opinions in religion contrary to the faith of the church" Another similar prison, with stocks within, was also in the vicinity of St Paul's, and was called "The Bishop's Colchouse" Foxe (p 1690) gives the personal narrative of John Philpots, a sufferer for his religious opinions, of which the following is an extract. The persons who had arrested Philpots are introduced conversing about him -

- " Cooke He saith he is a gentleman
- " Story A gentleman, quoth he? He is a vile heretike knave for an heretike is no gentleman Let the keeper of Lollardes Tower come in, and have him away
 - " The keeper Here, sir!
- " Story Take this man with you to the Lollards Tower, or els to the Bishops Calchange
- " After this. I with four others moe were brought to the keepers house, in Pater and with that we were brought through l'ater noster Rone, where we supped noster Row, to my lorde of Londons Colchouse unto the whiche is joyned a little blind house, with a great payre of stocks appoynted both for hand and foot, and there we found a minister of Lesex"

The punishment of the stocks, in these cases, must have been very painful. The manner in which offenders were confined in them seems to have viried considerably. In the woodent recompanying the narrative just quoted, the "numster of 1 sex?" is seated, with his right foot and his left hand confined. On a previous page (p. 1608), in "the picture describing the strayt handlying of the elo-c prisoners in Lollardes Tower," we have four men in the stocks tegether, two on one side and two on the other. Of these, two have all their hands and feet confined, one has his right foot and left hand only continued, and the other is held by his two feet. The latter is had on his back with some straw under him, of course, without the possibility of rising or changing his position. The other three are exteed on stools.

The oldest representation of stocks that we have yet met with is engraved by Strutt (vol ii plut 1), from an illumination in a very early minuscript of the Psalter (apparently of the earlier hilf of the twelfth century) in the library of Trinity College, Cambridge. The cut we give in the mugin is copied from

Camille Bonntul's work on the Costume of the thirteenth, fourteenth, and fifteenth centuries (Paris, 1830), who took it from a manuscript of I my, supposed to have been excented about the year 1380, now in the Ambrosian Library at Milan. The offender is here confined only by the right leg, and, although a chair is placed behind him, it does not appear that he could possibly sit down. The other figure is evidently a spectator moeling and misulting him.

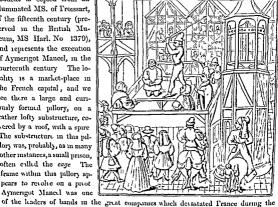


In the year 1172, Sir Wilham Hampton was lord mayor of London he appears to have been a strict reformer of the morals of the citizens, and it is recorded of him, among various other benefits which he conferred upon the city, that he 'caused stocks to be set in every ward to punish vigabonds." This punishment is frequently allided to in the satrical writers of the sixteenth and seventeenth centuries. Thomas Nashe, in his "Strange Newes" (published in 1592), speaking of one whom he wished to represent as holding a very low position in the town of Suffron Walden says of him, "He hath borne office in Walden above twenty yere since, hoc est, had the keeping of the towne stocke, alias the stocks."

Stocks for the hands were placed at a greater elevation, so that the sufferer, with his legs at liberty, was held in an upright position the delinquent, in this case, was

confined with her back to a post by a ring, which passes round her neck. In another, taken from the margin of a table of the standards of weights and measures in the time of Henry VII., preserved in the Exchequer and engraved in the "Vetusta Monumenta" of the Society of Antiquaries, a forestaller, or regrator, is placed in a pillory consisting of an upright column, with a sht in the middle, through which the head of the offender protrudes, which seems to bear some resemblance to the Anglo-Saxon pillory engraved by Strutt. Donce gives another pillory, from a manuscript of the French Chronicle of St. Denis, preserved in the British Museum (MS Reg. 16 G. VI), of the fourteenth century, it consists of a round hoop or ring, supported by posts, on a circular substructure of stone the hoop is pierced with holes for heads and hands, and four persons are represented as undergoing the pumshment. The same writer has also given an engraving of an ancient pillory formerly standing in the village of Paulmy, in Touraine, consisting of two such hoops, the upper one containing the holes for the heads, and the lower one those for the hands. It is raised, like the former, on a circular substructure, and is covered by a 100f terminating in a spire. The accompanying woodcut is copied from an

illuminated MS. of Froissart, of the fiftcenth century (preserved in the British Museum, MS Harl. No 1379), and represents the execution of Aymerigot Mancel, in the fourteenth century The locality is a market-place in the French capital, and we see there a large and curiously formed pillory, on a rather lofty substructure, covered by a roof, with a spire The substructure in this pillory was, probably, as in many other instances, a small prison. often called the cage The frame within this pillory appears to revolve on a prot Aymerigot Mancel was one



English wars in the fourteenth century, and, falling into the hands of his enemies, he was carried to Paris, and condemned as a traitor. We learn from the text of Froissart that "he was first carried in a cart to the pillory in the market place, and turned round within it several times. The different crimes for which he was to receive death were then read aloud, after which his head was cut off." A large pillory of this description appears to have been of frequent occurrence in towns, where it was formerly in constant use, and where it was often necessary to "accommodate" several persons at the same time. In London there was a pillory of this kind on Cornbill, of which we shall have occasion to speak further on in the present article. Douce informs us that, towards

the end of the last century, there was still re maining in the Section des Halles, at Paris, an old triangular building of stone, with open Gothic windows, through which appeared an non circle, with holes for receiving the necks and hands of several persons at the same time A square building, of a similar character, once stood in the Commarket of Dublin, of which we give a representation, copied from a drawing in a manuscript of the beginning of the seventeenth century, preserved in the Heiald's Office, Dublin Castle The old books of accounts, of nearly all our cornorate towns, contain items relating to the building or repairing of the pillory In those of Banbury we have the following scattered en tries, under the year 1556, when the cage and pillory belonging to that town appear to have been moved from the spot where they had pre viously stood, and to have been rebuilt near the town hall --



"Item, received of Huge Sly, for olde tymbre of the pyllore, vjd
"The charge

" Imprimus, for takyinge downe of the pellyry, 13"

Payde to the carpendar for workenge of the pyllrye and att over hall for a dayes and nyghits, vi van'

Payd to the massones for taykynoc downe of the pyllrye and workenge downe of the particion of over halle, nº nº Payd for carynge partt of the cage fro the castell, vjd.

Payd to Northan Jhon for caryge of tymbar of the cage from the castell, vyd.

Payd for v. dayes worke of ij. menes for to make the kockestoll, vij' mijd

Payd to Jhon Awod for makinge of sartun stapulls and hokes for the kockestoll,

Payd for settynge up of the eagge, to Nycolas Sturgon and Jhon Carpendie,

Payd to Thomas Yoyke for carryge of the tymbre of the cage to the court hall from the castell, vid.

Payd for a peace of ashe to Nycolas Sturgon for the kockstoll, vjd

Payd for makynge the castell walle agayne that was broken downe in havyng out the cage, mid.

Payd for 1] horsse lokes for the cagge dore, and the stokes, xd."

This would appear as if the cage, pillory, cucking-stool, and stocks, had all the same locality, and were connected with each other, and accordingly, in a later account-book of the same town (for 1593), we have combined in one entry of expenses, "Item, stocks, pillory, cooking-stoole, and tumbrell" *

The punishment by pillory was one of the manoral rights of feudal times, and it appears, with the stocks, to have been one of the instruments for tyrannising over the peasantry or servial class of the population Similar modes of punishment were formerly practised against the slaves in America and the West Indian islands. In the medieval towns the pillory was used chiefly against dishonest traders. A satured poet of the reign of Edward II (in the "Political Songs" published by the Camden Society, p. 345), complaining of the remissness with which justice was then executed against offenders of this kind, exclaims—

" But be seint Jame of Galice, that many man hath south!
The pilory and cucking stol beth i made for noat"

It appears from the statutes of the church of Anjou, promulgated in 1123 (quoted in Ducange, v instalare), that blasphemers and inclusious men were at that period placed in the pillory. It was in very common use on the continent, and is frequently mentioned in old documents. From one of these, dated in 1336 (quoted by Ducange in v pulorum), we learn that it was ordered by a council that a pillory should be erected in concerns and holy places (in conneterins et locis sacris). In 1107, as we learn

from Monstrelet, during the quarrel between the rival popes, Gregory MI. (Ingelo Corrario) and Benedict XIII (della Luna), the latter excommunicated the king of France -" Waster Sausein, and the messenger from Pietro della Luna, who had brought the letter and bull of excommunication to the king, with mitres on their heads and having surcoats emblazoned with the arms of Pietro della Luna reversed, were carried most disgracefully in a dung-eart from the Louvre to the court of the palace, and shortly after, near the marble tables, at the end of the steps, were set on a pillory They were thus exhibited for a very long time, having labels on their mitres, on which was written, 'Disloyal traitors to the church and king' They were then carried back in the aforesaid cart to the Louvre" Stow, in his "Survey of London," gives the following quaint account of the pillory on Cornhill - " By the west side of the fore aid prison, then called the Tun, was a fair well of spring water, curbed round with hard stone, but in the year 1101, the said prison house, called the Tun, was made a cistern for sweet water, conveyed by pipes of lead from Tiborne, and was from thenceforth called the Condust upon Cornhill Then was the well planked over, and a strong prison made of timber, called a cage, with a pair of stocks therein, set upon it, and this was for night walkers. On the top of which cage was placed a pillory, for the punishment of bakers offending in the assize of bread, for nullers stealing of corn at the mill, for bawds, scolds, and other offenders 1468, the 7th of Edward IV, divers persons being common jurors, such as at assizes were forsworn for rewards, or favour of parties, were judged to ride from Newgate to the pillors in Cornhill, with mitres of paper on their heads, there to stand, and from thence again to Neugate, and this judgment was given by the major of London the year 1509, the 1st of Henry VIII, Darby, Smith, and Smison, ringleaders of fall e inquests in London, rode about the city with their faces to the horse tails, and papers on their heads, and were set on the pillory in Cornhill, and after brought again to Newgate, where they died for very chame, saith Robert Fabian 1 ringleader of inquests, as I take it, is he that, making a gainful occupation thereof, will appear on Aisi priuses, or he be warued, or procure himself to be warned, to come on by a tales He will also procure himself to be a foreman when he can, and take upon him to over rule the rest to his opinion such a one shall be laboured by plaintiffs and defendants, not without promise of rewards, and therefore to be suspected of a bad conscience. I would wish a more careful choice of jurors to be hid, for I have known a man carted, rung with basons, and banished out of Bishop gate ward, and afterward in Milgate ward admitted to be a constable, a grand juryman, and foreman of the wardmote inquest what I know of the like, or worse men, proffered to the like officer I f rhear to write, but wish to be reformed." "In the year 1516," Stow adds, Sir Martin

Bowes, mayor, dwelling in Lombard Street, and having his brek gate opening into Cornehill aguinst the said conduit, minded to have enlarged the eistern thereof with a west end, like as Robert Drope before had done towards the east view and measure of the plot was taken for this work, but the pillory and erge being removed they found the ground planched, and the well aforesaid worn out of memory, which well they revived and restored to use it is since made a pump. They set the pillory somewhat west from the well, and so this work ceased

After the accession of the Stuart dynasty to the English throne the pillory was used as a punishment for political offences, more especially for the publication of books and pamphlets that were considered objectionable by the ruling powers. From this period it obtained greater celebrity, and its history is connected with the names of Prynne, and Bastwick, and De Foe, and a host of other names which occupy a place, in one way or other, in the annals of our country. It was now frequently exercised with great cruelty, and was often accompanied by the amputation or mutilation of the cars of the offender, who was sometimes attached by the car instead of the neck. The saturcal writers of the time make frequent allusion to this punishment. Thus, in Hudibras.—

Each window like a pillory appears

W th heads thrust through nail d by the ears

And again, the same writer speal s of -

W tches simpling and on gibbets Cutting from malefactors suppets Or from the pillory tips of ears Of rebel saints and perjurers

We have seen a very curious pick of playing cards, apparently of the reign of Charles II, now in the possession of Mrs. Fitch of Ipswich, in which every card has a picture relating to some one of the conspiracies and other events of that period one of these pictures—on the knave of clubs—represents. 'Reddin standing in ye Pillory The pillory in this picture is of the common simple form, resembling that of Robert Ockam already described.

When the pillory become notorious as a political punishment, it was looked upon as an instrument of martyrdom and soon lost most of its terrors. De Foe, as a political parties in who had experience it its effects, published an Ode to the Pillory in 1703, which he apostrop hises thus —

Hail hieroglyphic state machine! Court ed to pusish fancy in Men that are men in thre can feel no pain And all thy loss, nifeance disclain He de-cribes it as serving political purposes, and puni-hing party and not crime, and therefore no longer attended with shame —

"Thou art the state trap of the law,
But nother caust keep knaces nor hone-t men in awe,
These are too hardened in offence,
And those unheld by innocease."

He goes on to enumerate some of the men who had suffered unjustly -

" How have thy opening racasers received. In every age, the criminals of state? And how has mankind been deceived, When they distinguish crimes by fate? Tell us, great engine, how to understand. Or reconcile the justice of the land . How Bastwick, Pryn Hunt, Hollangsby, and Pre. Men of unspotted honesty -Men that had learning, wit, and sense, And more than most men have had since, Could equal tatle to thee claim With Oates and Fuller, men of later fame Even the learned Selden saw A prospect of thee through the law He had thy loffy manacles in view. But so much honour never was the due. Had the great Selden triumph'd on thy stage, Selden, the honour of his age. No man could ever shun thre more, Or gradge to stand where Schien stood before "

The punacles have been mentioned more than once in our foregoing descriptions of pillories De Foe adds —

"Thou art no shame to truth and honesty,

for is the character of und lediacel by thre,

Who suffer by appressive injury

Shame, like the chislations of the sun,

Falls back where first the motion was begun

And be who for no true shall on thy known appear,

Bears less reproach than they who plared him there "

From those who had suffered, the saturest turns to the classes of offenders who ought to be subjected to this punishment, and he goes on to enumerate the principal vices of his age, avering that—

"Justice is inverted, when Those engines of the law, Instead of finching wrong men, heep homest ones in awe." Accordingly, we find that the pillory had very little effect in stopping the mouths of the crowd of libellous writers who fed upon the vicious manners and taste of the last century. It was looked upon as little more than a sure means of acquiring notoriety—a public advertisement. Foote alludes, more than once, to the benefits an author or publisher derives from this source, and, in his faice of "The Pation," Paff the publisher advises Ductyl the poet to forsake the Muses and write "a good sousing satile" to which the cautious author replies, "Les, and so get cropped for a libel." The publisher indignantly exclaims, "Cropped! ay, and the luckiest thing that can happen to you! Why, I would not give twopence for an author that is afiald of his cars! Writing, writing is, as I may say, Mr Dactyl, a soit of warfare, where none can be victor that is the least afiald of a sear. Why, zooks, sir! I never got salt to my porridge till I mounted at the Royal Exchange that was the making of me Then my name made a noise in the would. Talk of forled hills and of Heleon! Romantic and fabulous stuff! The true Castahan stream is a shower of eggs, and a pillory the poet's Parnassus."

As might be expected in this state of things, in moments of political excitement, the pillory was sometimes a triumph rather than a punishment. We learn from the "Gentleman's Magazine' for 1765, that "Mi Williams, bookseller in Fleet Street, stood on the pillory in New Palace Yard, Westminster, pursuant to his sentence, for republishing the 'North Briton,' No 15, in volumes. The coach that carried him from the King's Bench prison to the pillory was No 15. He was received by the acclumations of a prodigious concourse of people. Opposite to the pillory were exceted four ladders, with colds running from each other, on which were hing a jack boot, an axe, and a Scotch bonnet.* The latter, after remaining some time, was burnt, and the top of the boot chopped off. Duning his standing, also, a purple purse ornamented with ribands of an orange colour was produced by a gentleman, who began a collection in favour of the culprit by putting a guinea mto it himself, after which, the purse being carried round, many contributed, to the amount on the whole, as supposed, of about two hundred guineas. Mr. Williams, on getting into the pillory and getting out, was cheered by the spectators. he held a sping of laurel in his hand all the time.

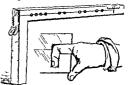
At a much more recent period, in Maich 1812, a bookseller of Ave Maria Lane, na aged man, was convicted of having published the third part of Paine's "Age of Reason," a work equally repugnant to morality with the writings of Wilkes, and he was condemned to eighteen months impresonment and to be exposed once on the pillory.

He stood in the pillory on the 25th of May, and was received with de

monstrations of sympathy and respect, the mob taking off their hats and cheering him, while some individuals offered him wine and refreshments

In later times, however, the pillory has been chiefly used as a punishment for the crume of perjury. The muthation of the offenders ears was no longer practised, but mother practice, hardly less disagreeable, was persisted in to the last—the throwing of rotten eggs, mud, and other articles, at the offender while in the pillory. When the culprit had rendered himself or herself (for it was not confined to one sex) particularly obnoxious, harder substances, and even stones, were used as missles by the mob, and the results were often very painful, and in some instances fatal. This circumstance caused so degrading and barbatous a punishment to be gradually laid aside, and it is now many years since it was put in practice, although it was not formully abolished until the year 1837, by the statute of I Vict e xxiii. It had previously gone out of use in France and in Germuny. In the latter country, the pillory was called a pranger in France it bore the medictal names of carcan and pillors.

The unnexed cut represents a firster fillow, still preserved in the church of Ashby de la Zouch, in Lucastershire It is three feet high, and ha, as here shewn, holes for holding at once four ingers of the hand, or only two inugers. The drugram under muth shews the manner in which the higher was confined, and it will easily be seen that it could not be withdrawn until the pillory is a second of the order of the first of the off-index in the higher with the first of the first in the



opened If the offender were held long in this posture, the punishment must have been extremely painful

SKETCHES OF ANCIENT STREET ARCHITECTURE

No monuments of past ages are now disappearing so rapidly before the uniovations of modern improvements, as those masses of picturesque buildings which adorned the streets of the medieval towns. How many plain monotonous lines of modern brickwork have, within our own time, usurped the place of the varied outlines of the old timber houses, with their peaked gables and their elegant carvings! The street architecture of Old England appears never to have equalled in richness that of the continental cities, but some of our country towns still furnish occasional examples which possess no ordinary degree of beauty, which, it is hoped, may be long preserved, and regarded in their true light—as national monuments. The specimens given in the plutes which illustrate the present article have been chosen as combining, in some degree, historical associations with architectural features. They will give us an opportunity of saving a few words about the localities to which they belong

Few towns are more interesting to the antiquary than Irswich Situated in an advantageous position for carrying on the trade with Flanders, it became from an early period a rich mercantile emporium, and some of the most profitable manufactures of the continent were brought to it, at a subsequent period, by the Protestants who fled from the bitter religious persecution with which they were visited at home intercourse with the Low Countries, where a considerable degree of freedom of religious and political opinion had prevailed during the middle ages, Ipswich, with some of the other towns on the same coast, was in advance of other parts of the island in these matters, and it was distinguished at the time of the reformation for the zeal of the townsmen in the cause of protestantism, several of whom suffered martyrdom in the reign of queen Mary Commerce and manufactures are the certain sources of riches, and Ipswich once contained many fine mansions of its wealth, inhabitants, of which there are still some remains. The two most remarlable buildings of this description now existing are known by the names of Mr Sparroue's House and The Tankard The former is a remarkably fine specimen of early Elizabethan architecture

The subject at the foot of our first plate of Street Architecture is a view of the southern end of St Lawrence's Lane in Ipswich, with the corner of Mr Sparrowe's

House opposite The lane in the foreground is formed of old timber houses, and has on the left-hand side the church of St. Lawrence, an uninteresting building of the carlier part of the fifteenth century. Within this church is the vault of the Sparrows family, which is entitled, in a brief but singularly quaint inscription over the entrance, NIDUS PASSERUU—a nest of sparrows? This family has been in no session of the old house of which we are speaking during many generations it being at present occu pied by John Eddowes Sparrows, Esq., town-clerk of the borough. The Sparrowes bought it of G Copping in 1573

Mr Sparrowe's House stands in the Butter Market From a document mentioned by Mr Wodderspoon,* and from the untials G C which occur in the interior, with the date 1567, it appears that this house was built in that year by George Copping, who is mentioned in the document as occupying it in 1570. According to a tradition in the family, but which is corroborated by no historical evidence, this house afforded a shelter to Charles the Second in his wanderings after the disastrous battle of Wor cester, before he made his escape to the continent. The story has, perhaps, originated in the circumstance that portraits of Charles and of one of those individuals who aided in his escape (Mrs. Lane of Staffordshire) have been preserved in the family. but it was believed to have been confirmed in the year 1801 by the accidental discovery of a secret chamber, which was immediately fixed upon as the place of the monarch's concealment. This room is supposed to have been part of a chapel belonging to an older building, which was closed up in Elizabeth's reign. It was brought to light by the falling away of a part of the plaster of the partition, and, when first discovered, "the floor was strewed with wooden angels and such figures as usually serve to decorate a catholic oratory. Within this chamber are the arched timbers of a slightly oran mented roof

The appearance of the external front of the house, extending in breadth about seventy feet, is very striking from the profusion of ornumental carving with which it is correct. The windows of the basement story are separated by cared plasters and panels, and crowned with strings of pendent fruit. The second story has four bay windows in front, and one at the end looking into St. Stephin's Lane, which is seen opposite St. Lawrineu's Laue. Under the front windows are carred panels ripre senting respectively emblianatical figures of Lurope Lisa, Mirica and Umerica, accompanied with their several attributes, which have been supposed to intimate that the trade of Ipawich was carried through the four quarters of the globe. The spaces between these win looks are covered with sculj ture, representant, annual fruit and if were

^{*} In a carefully compared. Guide as Ipowich " tab.] h eat of the front of Mr. Sparrowe. However is given a label in 1882, and in his. Historic Steen of Sufface. I the former with

with wreaths of roses and various other devices. Among the ornuments on the conesponding part of the house looking towards St Stephen's Line, is a representation of
Atlas supporting the globe, and below this a group, supposed to represent the first
Lelogue of Virgil—a shepherd, surrounded by his flock, sitting under a spreading
tree (the patula fagus of the poet), while another shepherd, leading a flock of sheep,
approaches him, with his hit in one hand and his crook in the other. It is suggested
that this pastoral scene was designed in part as an emblem of the extensive wood tride
then critical on in Ipswich. The whole extent of the front and end of the house is
crowned by a very wide projecting platform, above which use from the roof four attic
windows, corresponding with the windows below, with sculptured figures of cupids in
different attitudes under their gables. Extensive gardens and other premises were
formerly attached to the back of the house.

The rooms in the interior of Mi Sparrowe's House are no less nichly ornamented than the exterior walls On the first floor a fine 100m. forty six feet long by twentyone feet wide, extends over the whole front part of the building, and is hahted by the five bay windows already mentioned. The ceiling is traversed by heavy beams of oak, and divided into compartments ornamented with wreaths of fruit, the corners containing shields bearing the crests of the family The dining room is panelled with dark oak, beautifully carved. The fireplace is ornamented with wreaths of vine and fruits, with the arms and crest of the Sparrowe family in the centre, and on each side fanciful designs in wood of a lighter colour than the panels on which they are placed. The beams of the ceiling, as well as the wainscot and door, are righly carved. This room measures twenty two feet by twenty-one A bed chamber on the first floor also exhibits some good specimens of carving, the ceiling being ornamented with fleurs-de lys and the family badges of the Sparrowes Several old portraits of members of the Sparrowe family and others are contained in this house, most of them connected with traditions preserved in the family Among them are original portraits of James I, of his favourite Vilhers duke of Buckingham, of queen Henrietta Maria, and of Charles II

The Tankard, to which we have alluded above, and which was for some time occupied as a public house, is cluely remarkable for a fine wainscotted room on the ground floor. This house was the residence of Sir luthony Unighted in the reign of Henry VIII, whose arms are still visible among the ornaments of the ceiling of the room alluded to, which is twenty axen feet long, sixteen feet nine inches wide, and nine feet nie inches high. The ceiling, intersected in its length by one large beam and in its breadth by two smaller transverse ones, is divided into minely six lands, each punct bordered with a band, and alternately emblazoned with a coat of arms or occupied by a carved pendant, it is jetting six niches from the ceiling, and

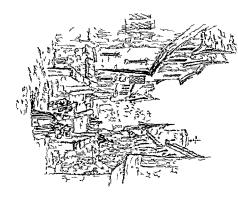
the principal inn in the town, and known by the same name which it bears at present -The Sun In that year Oliver Cromwell, who was occupied in this district, made it his head-quarters The external character of this house differs considerably from the older Elizabethan buildings The ornaments are no longer carved in wood, but they are moulded in plaster-work they are more grotesque than elegant. It is impossible, at the present day, to say what the builder intended to represent by the two armed figures over the gateway leading into the stable-yard, but they are of rather gigantic proportions, and the popular tradition of the place has designated them by the titles of Gog and Magog.

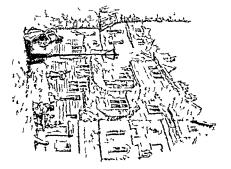
The first subject on our second plate of Street Architecture is taken from the ancient city of Norwich. It represents a picturesque group of buildings, apparently of the seventeenth century, known by the name of Rosemary Lane, and opening towards the church of St Mary This church is remarkable as possessing one of the curious round towers which have been described in a former article in the present volume

Our last sketch of Street Architecture is taken from a district of the metropolis which has been long known to fame by the name of Spitalfields, and presents a style, not unpicturesque in some instances, which is peculiar to this locality Spitulfields owes its population, in a great measure, to the horrible persecutions of the Protestants in France at the period of the revocation of the Edict of Nantes In early times this district appears to have been one of the burial-places of Roman London, if we may judge from the extensive discoveries of Roman sepulchral deposits, discovered there in the time of the historian Stow* At the end of the twelfth century, a small priory and hospital was founded near the spot now occupied by Spital Square churchyard of this priory (the present Square) was subsequently elected a pulpit cross, in which the famous Spital Sermons were originally preached. In 1531 the priory was dissolved, and the site was given to a gentleman of the name of Vaughan The scrmons, however, continued to be preached in the pulpit, a house was built for the

one piece of copper money, with the inscription of the emperor then reigning some of them were of Claudius, some of Vespasian, some of Vero, of Anthoninus Pius, of Trajanus, and others Besides those urns, many other pots were ti ere found made of a white earth, with long necks and handles, like to our stone jugs these were empty, but seeme I to be buried full of some bould matter long since consumed and soake I through, for there were found divers phials and other fashioned glasses, some most cunningly we ught, such as I have of these pots had in them with the askes of the dead, i not seen the like and some of crystal all which had

^{* &}quot;On the east side of this churchyard, ' says Stow, heth a large field, of old time called Lolesworth, now Smittle field, which about the year 1876 was broken up for clay to make brick, in the digging whereof many earthen pots, called urne, were found full of ashes and burnt bones of men, to wit of the Romans that inhab ted here for it was the custom of the Romans to burn their dead, to put their ashes in an urn and then bury the same with certain ceremonics, in some fiel! appointed for that Jurpose near unto their city Every





and French; who, as in former days, so of late, have been found to become exiles from their own country for their religion, and for the avoiding cruel persecution. Here they have found quiet and security, and settled themselves in their several trades and occupations—weavers especially, whereby God's blessing is suitely not only brought upon the parish, by recuiving poor strangers, but also a great advantage hath accrued to the whole nation, by the rich manufacture of weaving silks, stuffs, and camlets, which art they brought along with them? A considerable portion of the present population is descended from the French emigrant families.

Our sketch represents what must have been some of the original buildings which received the first Protestant refugees they form the northern end of a street called White's Row The houses on the right-hand side form one side of a square mass of buildings lying between White's Row and another small street, called Dorset Street One house in Dorset Street bears the date 1675, which was probably the year when the whole pile of buildings was elected. They are of bricks and wood, and differ from those of the other streets in having fewer of the broad lines of windows in the upper stories, which serve to throw light on the work of the weares. A considerable body of Jews is now intermixed with the population of this neighbourhood, and the small and clowded streets have little to invite the visitor, except their historical associations and the important banch of national industry which has so long flourished there



PATINE

IN CLIFF CHURCH, KENT

The fine old church of Chiff, at a short distance from Rochester, stands in a bold situation on the brow of the chall, chiffs which overlook the extensive marshes known as the Chiff Marshes, and commands a view of the wide estuary of the Thames. The parish formerly belonged to the priory of Cantictbury, and it was on that account named Bishop's Chiff or Cline. It is situated in the hundred of Hoo, and is sometimes called Chiff at Hoo. Many antiquives have supposed it to be the place called by the Anglo Saxons Clofesho, or Cleofesho, at which so many councils were held in the carlier ages of the Anglo Saxon church.

The clurch of Chiff is a massive building, in the form of a cross, its windows were formerly adorned with a profusion of stained glass, much of which has now dis appeared, but there are still many interesting remains in the windows of the chancel On one of the walls are some fragments of a painting representing the Day of Judgment There are several old monuments in the church, among which is an early coffin shaped slab, with the inscription,—

Jone la lemme Johan Nam gren pei Den de sa alme est merci

There remain also six wooden stalls, which were formerly appropriated to monks of Christ Church, Canterbury, who visited or resided at their manor of Chiff

The elegant pattner represented in our engraving is preserved with the communion plate. It is set inches in diameter, of silver gilt, with the following insert tion round the margin, in characters app areally of the latter part of the fourteenth century, or possibly of the lifteenth —

Lenebleambe Platrem et fil bin ebm epirit sancta.

In the centre a medalhon, in blue and green enamel represents the Father seated

on a throne, with his arms extended, and supporting a cross on which is affixed the Son This prime has, in accent times, been used for collecting money at the offering, or at the church-door, by which the enamel has been destroyed, leaving only enough to indicate the colour and material of which it was composed

Most of our readers will remember the beautiful passage in Shakespeare -

" How sweet the moonlight sleeps upon this bank! Here will we sit, and let the sounds of music Creep in our ears, soft stillness and the night Become the touches of sweet harmony Sit. Jessica look how the floor of heaven Is thick inlaid with patines of bright gold There's not the smallest orb, which thou behold st, But in his motion like an angel stars, Still omings to the young eved cherubias Such harmony is in immortal souls "

Merchant of Venuce, act v sc 1

The patine and the chilice were the two vessels used in Roman Catholic times to administer the consecuated bread and wine in the holy sacrament, and were always of gold or of silver gilt, which explains the poet's simile They were often richly or namented In the "Provinciale" of Lyndwood, a compendium of the Canons and Constitutions of the Romish Church in England, it is particularly ordered that the cucharist shall not be consecrated in any other metal except gold or silver, and it is interdicted to any bishop to consecrate tin *

* " Precipinus ne consecretur cukaristia nisi calice | wood, " Provinciale" lib ni tit 23, De celebratune de auro vel argento, et ne stanneum calicem aliquis sussarum. The patine is, of course, included as be episcopus ammodo benedicat interdicimus "-LIND- longing to the chalice

the thirteenth century, containing receipts for making gunpowder of different degrees of force, which, as M Lacabane observes, shows that the art was then far from being in its infancy among that people Three of these receipts are, -1, Saltpetre, 10 drachms, sulphur, 1 drachm, charcoal, 2 drachms -2, Saltpetre, 10 drachms, sulphur, 14 drachm, charcoal, 21 drachms -3, Saltpetre, 10 drachms; sulphur, 11 drachm, charcoal, 21 drachms We learn from Condé ("History of the Arabs in Spain"), that in 1252 the Moors, besieged in Niebla, "defended themselves by throwing at the besiegers stones and darts with machines, and throwing of thunder with fire" This, perhaps, means only explosive masses, like bombs, thrown with the balista, or some sımılar warlıke machine

It seems clear, from the allusions in the writings of our countryman, Roger Bacon, that some of the effects of gunpowder were well known in Europe in the middle of the thirteenth century In the "Opus Majus" of that writer, written between 1165 and 1168, he mentions crackers made of gunpowder, "about the size of one's thumb," as being "in many parts of the world" used as playthings for children * It appears from another passage that Bacon was perfectly well acquainted with the composition of the powder which produced these effects, but it seems to have been considered as a secret to be communicated to the initiated alone, for in the only place where it is described he has concealed his meaning under an anagram, from which, however, it appears that two of the ingredients were saltpetre and sulphur t

The application of powder as a projectile force seems to have originated in Italy A document in the archives of Florence, dated the 11th of February, 1326, speaks of the nomination of two officers to oversee the making of iron balls and cannons of metal (pilas seu palottas ferreas et canones de mettallo), for the defence of that city and of the towns and fortresses dependent upon it From this time cannons are mentioned, not unfrequently, by the Italian historians At the siege of Cividale, in 1331, the enemy made use of instruments named by the historian vasi, which appear to have been the same bomb-shaped vessels that were afterwards called by the I'rench writers pots de fer - iron pots, and from which were shot arrows and other missiles The first mention of fire arms in I'rance occurs in the year 1338, on the breaking out of the war between that country and England On the 2d of July in that year, Guillaume du Moulin of

to be given in a note : - Lt experimentum hujus rel canimus ex hoc luduro puerdi quod fit sa muits munde purfidus scilicet ut instrumento facto ad quantitatem modice rei scilicet modici pergament, quod fortis tonitral Artu el Nature, can, ai

[.] The passage alluded to is so curious that it deserves | scatiatur excedere ruestum et correcationem maximam sul luminis Jubar excedit - Opus Mojus, ed Jebb, p 474

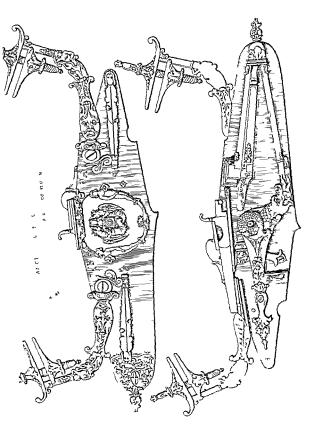
^{† &}quot;Sed tamen salis petrm lurs rope tur can utrue! policis humani ex sioiculis ilhus salis qui sal petra sulthuris, et sie facies tonitrum et coruscationem, si pomitis nomina et corascationem, la rocatur, tam horribilis sonus nascitur in ructura tam scias artificium."—Bacon, Eputola de secretu eperabet

Boulogne gives a receipt for munitions drawn from the arsenal of Boulogne; among which are "an iron pot to throw fire-darts, forty-eight darts in two cases, a pound of saltpute and half-a-pound of sulphur, to make powder to fire off the said darts" These materials were probably used in the attack upon Southampton, which was plundered and burnt by the French flect.

It appears, at first view, somewhat singular that in this document no mention is made of charcoal among the ingredients for the pouder; which is the case, also, in some other similar records but M. Lacabane has very fairly explained the omission by supposing that the charcoal was a thing always ready at hand, and not necessarily bought for the occasion or sought from a distance. The charcoal was always an essential article in the composition. The following is an English receipt for making gunpowder, taken from a manuscript of the fifteenth century—"Take the poudre of y unces of salpetre, and half an unce of brymston, and half an unce of lynde cole [charcoal of the linden-tree], and temper togidar in a mortar with rede vynegre, and make it thisk as past til the tyme that ye se neyther salpetre ne brymstone, and drye it on the flyre in an orthe pan with soft flyre, and when it is wele dryed grynde it in a morter til it be smalle poudre, and than sare it throw a sarse. And if ye wil have flyne colofre poudre, sethe [boil] fyrst your salpetre, and fyne it well, and do as it is said afore"

We next find, from a document cited by Ducange, that cannons were used in the siege of Puy-Guillem in Périgord, in the spring of 1339 At the end of September, 1339, Edward III, who had landed in Flanders, began the siege of Cambray, which he was eventually compelled to relinquish. Among the documents relating to this event preserved in the French archives, are two receipts for munitions of war for the defence of the city, the first of which relates to "ten cannons, five of iron and five of metal," which had cost "25 hvres, 2 sols, and 7 demers," in money of Tours the other relates to saltpetre and sulphur to make powder A French scholar has compared the price of these cannons with the value of iron at the same period, and has arrived at the conclusion that the weight of each cannon was only about fortysix pounds, so that they must have been of very small dimensions M Lacabane gives several other documents relating to the use of cannon between this date and 1346, the year of the battle of Creey, which show that they had then been generally adopted as instruments of war. It appears, however, that for a long time after the invention of cannon they were used chiefly to throw fire-darts and combustibles of different kinds, and that, at the date last mentioned, cannon balls had not been long known

Hitherto cannon had only been used in sieges of towns, the English have the



ON THE EARLY USE OF FIRE-ARMS.

By the kindness of Lord Albert Conyngham we are enabled to give an engraving of an early and beautifully ornamented gun lock, recently purchased by his lordship at Warwick It is of the kind called wheel locks, and was placed temporarily in a socket or groove, in the stock of the gun, at the moment of firing. There can be little doubt that it is of Italian workmanship, and the device of the dragon swallowing a child, which is repeated in different parts of the ornaments, seems to prove that it was made for some member of the Italian family of Visconti, of whom this was the badge. The same device is found on the monument of Bernabo Visconti at Vidan, engraved in the eighteenth volume of the "Archwologia"

The history of the introduction of fire arms into Europe is a subject by no means devoid of interest, and, at the same time, one which has been thrown into great con fusion by some writers who have blindly followed old prejudices, and by others who have argued upon passages of writers who were not strictly contemporary with the events they relate. Historians like Froissart, describing events which happened some years previously, were (in that age particularly) too apt to apply to them the manners and usages of the time in which they were writing 1 very learned and careful French antiquary, M Lacabane, has recently collected together some most important contemporary documents relating to the early use of gunpowder in France.* of which we shall make free use in the following observations

There can be no doubt that the use of gunpowder in Europe was derived from the Arabs, but it is not so easy to determine the exact source from whence they borrowed the avenuous Fren among the Arabe it appears to have been long used as an explosive agent, before its projectile force was understood. Recent researches seem to leave little room for doubt that the celebrated Greek fire was a composition closely resembling, if not identical with, gunpowder M Remaud has discovered, among the manuscripts of the Royal Library at Paris, a treatise in Arabic, written at the end of

credit of having first used them as field-pieces in a battle: to which circumstance they are said to have been indebted, in a great measure, for the victory at Cicey. The English army had on this occasion three cannons, which, as we learn from an Italian historian of the time (Villam), were loaded with iron balls (vallottole di ferro).

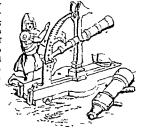
About this period ingenious men appear to have been occupied, in different parts of Europe, in attempts to perfect or improve the construction of cannons. The early registers of the city of Tournay furnish a curious anecdote. In the month of September, 1346, a manufacturer of metal pots in that city, named Pierre de Bruges, had contrived a sort of engine called a 'conoille,' (cannon?) "to shoot into a good town when it should be besieged," and the consul of the city ordered him to make one, promising that if it answered their expectations he should be employed to make several others. Pierre de Bruges made the 'conoille,' and, for the satisfaction of the municipal authorities, it was carried out of the city to be tried. Pierre loaded his machine, placed in it a dart, with a piece of lead weighing about two pounds at the cnd, and took aim at a postern in a part of the city wall The 'engine' went off with a "cruel" and great noise, but the maker appears to have so far underrated its strength that, instead of striking the wall, it went right over it and traversed a large portion of the city, and in the place before the monastery of St. Brice it struck a fuller named Jakemon de Raisse on the head, and killed lum on the spot. When the inventor of the 'conoille' heard this, he took refuge in a sanctuary. The magistrates of the city, however, assembled, and, after long deliberation, came to a determination that, -- considering the machine had been made and tried by their orders,—that Pierre de Bruges, the maker, had aimed at a wall and not at a man, - and, as it was proved, that he had no personal enmity to Jakemon de Raisse,-he should be entirely acquitted of the death of the said Jakemon, which could only be considered as purely accidental.

A great improvement in artillery appears to have been made in Germany, about the middle of the fourteenth century. M. Lacabane has given an extract from a manuscript in the Royal Library at Paris (written in the sixteenth century, but the truth of which is supported by various collateral circumstances), which states that "on the 17th of May, 1374, our lord the king being informed of the invention for making artillery discovered in Germany by a monk, named Berthold Schwartz, ordered the generals of the minist to make diligent inquiry what quantities of copper were in the said realm of France, as well to advise of the means to miking the said invention of artillery as to hinder the same from being sold to strangers and carried out of the realm." This Berthold Schwartz, who has been represented as holding communication with the evil one, long enjoyd the reputation, totally unmerited, of having been the inventor of guipowder; but, that notion having been casily exploded, people

began to look upon him as a fabulous personage, when this document was brought to light to bear testimony to his existence. M. Lacabane conjectures, and we think with great probability, that Schwartz's invention was the casting of large cannons, which had been previously made with bars of iron held together with strong hoops. It is evident that the new cannons were to be made of brass The opinion of M. Lacabane is corroborated by the fact, that after this period we have continual mention of these great cannons, and of the importance which was attached to them In 1359, as we learn from one of the documents he has published, two great cannons (deux grand canons), "furnished with powder and charcoal and leaden balls" (plommées), were carried from Pans to Melun In 1373, the fortress of the bridge of Charenton had two great cannons (gros canons) for its defence At the siege of Saint-Sauveur le Vicomte in 1374 and 1375, the gros canons de Paris were again in use, for the use of which two hundred pounds of powder were bought, and a canonner, named Gerard de Figeac, was directed to cause to be made "certain great cannons for throwing stones" The same man is afterwards entitled canoniter et gouterneur du grant canon qui fut fait à Saint-Lo pour le fait de Saint-Saureur, and was paid the same high wages as a man-at-arms. In England these large cannons also occur under the name of great guns the 'grete gonne' of the city of Canterbury is mentioned in 1477. It is hardly necessary to observe that the balls for these great guns were sometimes made of iron, but more frequently of stone. Great quantities of stone balls were made in some of the quarries in Kent.

In the latter years of the fourteenth century the use of cannon had become so general, that it is unnecessary to point out particular instances. They seldom, how-

ever, make their appearance in illuminated manuscripts till the fifteenth century, when we have many interesting pictures, representing not only the forms of the guns but also the manner of mounting and using them. Our two first ents are taken from an illuminated historical manuscript of the end of the rugu of Edward IV, preserved in the British Museum (MS. Reg. 14 E. IV). All these cannons appear to be straightened with hoops. The smaller cannon in the first cut is very curiously mounted in a france, contrived so that the mount



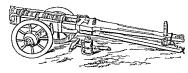
of the gun might be raised or lowered as the occasion required. The two cannons

in the second cut appear to be of much larger dimensions, and one of them is mounted in a rude wheel-carriage.

The loading and firing of these guns was a very simple process, the priming being placed on a small hole pierced through the breech of the cannon, and,



as it appears, ignited by the application of a red-hot wire or lighted match. A new method of loading was, however, invented, by making the portion of the cannon which received the charge movable, giving to the cannon some iesemblance to a modern life. The movable part of the gun was called the chamber, and, when charged, was fixed to the end of the barrel, which served only to give a direction to the shot Some of these guns with chambers are to be seen in different museums of ancient



artillery The accompanying cut, taken from an engraving by Israel van Mechlin, executed in the latter part of the fifteenth century, represents a cannon of this description, mounted on a carriage much superior to any of those re-

presented in the illuminations the chamber is lying on the ground, beside the hammer used for fixing it in its place

We have seen that many of the cannons in use in earlier times were of very small dimensions they were, in fact, sometimes so small, that the cannonier held his gun in his hand, or supported it on his shoulder, while firing it. The inhabitants of Lucca are generally supposed to have first made use of what were called hand-cannons (or, rather, as they would be called in England, hand guns), near the beginning of the fifteenth century. They are at first rarely mentioned by contemporary writers, but they must have been quickly adopted in other parts of Europe, and they certainly were common in England before the middle of the century.* In a roll of expenses of the

^{*} A learned paper on the sulject of hand fire arms, from their first invention, down to modern times, are by Sir Samiet R. Meyrick will be found in the "Archive-there inhority described oldgen and axid. All the different kinds of guess used.

castle of Holy Island, in the county of Durham, for the year 1446, the following items occur —

"Bought 11 hand gunnes de ere 11111"
Item, gonepowder 11111"

The material of these hand guns appears to be brass, and the price, two shillings each, would seem to indicate, notwithstanding the difference in the value of money, that they were of very small dimensions We give a cut, from a manuscript of the

reign of Edward IV (MS Reg 15 E IV), representing a soldier discharging one of these hand guns, which he holds with one hand on his shoulder, while with his right hand he applies the match to the touchhole. For the better convenience of holding it (for after a few discharges the metal would become too hot) the gun was afterwards attached to a wooden stock, and



took the rude form of a modern musket In a treatise on warlike inventions, entitled De re militari, by an Italian named R Valturius, the edito princeps of which was printed at Verona in 1472, we find a number of bold woodcuts of military engines A description of this work will be found in Mr Chatto's "History of Wood engraving"



One large cut in this work represents soldiers firing from a kind of floating battery, with hand guns fitted on stocks The woodcut in our margin is a fac simile of one of these figures

It does not appear distinctly in this latter cut by what means the soldier fires the priming, but the application of the match by the hand must have been found extremely embarrassing, and this soon led to the addition of a contrivance for applying the match to the touch hole by moving a tragger. By this device, instead of having only one hand to hold the gun, the soldier had more power over his gun by holding it in both. This addition to the gun, which was the origin of the match lock, we also owe to the Italians. The gun lock was carried rapidly through a succession of improvements, but it is not our intention to describe

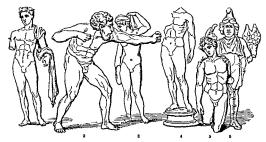
the different forms of guns used in the sixteenth and subsequent centuries. In attempt was soon made to dispense with the match, and sparks were communicated to

the priming by the friction of a furrowed wheel of steel against a piece of sulphuret of iron, fixed in the same way as the flint in modern guins. The wheel was moved by a spring, and was wound up with a chain like a watch to prepare it for use. This was, of course, rather a tedious process. The wheel lock was invented in Italy early in the sixteenth century. Sometimes the single lock had two cocks, each of which was placed at the same time against the wheel, and it was often richly ornamented, as in the beautiful specimen we have engraved from the collection of Lord Albert Conyngham. It was not fixed on the guin, but was fitted in a groose when ready for fitting. Tromoold inventories of the goods and chattels of great people in the times of Henry VIII and Edward VI, some of which are quoted by Sir Samuel R. Meyrick in his paper on guins in the "Archeologia," it would appear that the wheel lock, when not in use, was generally carried in a velvet bag.

Before we leave the subject, it may be stated that the work of Valturius above



mentioned contains, among other destructive engines, a figure of a bomb shell, of which we give a fac simile in the margin It is not generally supposed that shells are of this antiquity however, they seem a very natural improvement upon some of the older projectiles. It appears certain that some kind of explosive balls and other inflammable articles were thrown into besieged towns by the military engines long before the invention of cannon, and that for a long time these, with darts, were almost the only missiles thrown from the cannons. These, as we have already stated, were afterwards displaced by cannon balls made of stone, iron, and lead, and not unfrequently of a large stone enveloped in an outer coating of iron or lead, to make it heaver.



Bron.es from Roman London.

THE ROMANS IN LONDON.

THE busy citizen as he paces the streets of London absorbed in his speculations of the day, or the stranger who wanders about in admiration of the wonders of the modern Babylon, little thinks that a few yards beneath his feet he the floors and streets of far distant ages, in the same position as when they were trodden by Roman From ten to thirty feet of heavy mould appears here to represent the period of darkness which separated antiquity from modern civilisation. The necessity of making a sewer, or sinking a deep foundation, has from time to time given us an accidental glumpse of the remains of this city of the past, but, too often, the ignorance and prejudice of those to whom such operations have been intrusted have robbed the world of the knowledge which might have been gleaned from them. It is only within a few years that public attention has been called to the subject, since which several zerlous antiquaries have partially watched the public works of the city, and formed rich and interesting museums of the Roman remains which have been exhuned Among these stands pre emment the name of Mr Charles Roach Smith, to whom we may justly apply the well-carned title, par excellence, of the Discoverer of Roman Loudon To Mr Smith's rich cubinet, and to his valuable papers in the "Archaeologia,"

with a few contributions from the collection of Mi William Chaffers, we are chiefly indebted for the materials employed in the following necessarily slight attempt at showing the light which the antiquities already discovered in, or rather under, our metropolis, throw on the manners of the Roman inhabitants of this island *

The principal discoveries made within the last few years have been in Finsbury, Lothbury, the vicinity of the Bank of England and the Royal Exchange, the approaches to London Bridge, and in the streets boildering on Cheapside The remains of houses and floors found in other parts of the city shew, that in the latter days of Roman London the whole space occupied within the ancient walls was covered with habitations The wall, as it is well known, extended from the Tower through the Minories to Aldgate, Houndsditch, Bishopsgate, along London Wall to Fore Street, through Cripplegate churchyard, and thence between Monkwell Street and Castle Street to Aldersgate, and so through Christ's Hospital by Newgate and Ludgate towards the Thames. This wall is believed to have been a work of the later Roman period, when London was not unfrequently exposed to hostile attacks. It is certain, however, that during an earlier period of the Roman domination in Britain, Londinium occupied a much smaller extent on the banks of the Thames towards the centre of the present city, when the colony was probably not surrounded by walls, although it was even then celebrated for the number and activity of its merchants The remains of Roman sepulchral interments have been found in different situations within the ancient walls, in nearly their whole extent, and, in most instances, above them were the floors and foundations of Roman houses of a later period. It is a well-known fact, that the Romans invariably buried their dead at some distance outside their towns and cities.

But the most remarkable fact connected with the increase of the ancient town, for the interesting character of the different rules found there, and from the circumstance of its affording a probable evidence of the date at which the town was enlarged, is the recent discovery by Mr. Roach Smith, on the site of the Royal Exchange, of an early gravel-pit, which had, at a very remote period, furnished the gravel for laying the floors of the Roman houses, then neglected, it had been gradually filled with the rubbish and refuse from the Roman shops and houses, and lastly, at a subsequent period, it had been itself covered over with a layer of gravel, to support the floors and foundations of

'Gentleman a Magazine ' It must be added, that many of the most important articles discovered were servation of most of the Roman remains found in disserved or carried of by presons incapable of appetri-Southwark, Mr John Seuman, Mr Price Mr hempe, along them, and they are, probably, thus cattrely lest to

[.] Broades the greaterness here mentioned, very inte. | papers on the analyset to the "Archwolegia" and the resting collections of Roman antiquities have been made by Mr George Gult, to whose zeal we owe the per-Mr Saul, Sc. Mr Acmye has communicated surkers seither

Roman buildings The appearance presented by this pit will, perhaps, be bust described in Mr Smith's own words *-" During the excavations made for the foundations of the New Royal Exchange," he says, "an ancient gravel pit was opened. This pit was filled with rubbish, chiefly such as at the present day is thrown on waste places in the precincts of towns, -dross from smithies, bones and horns of cows, sheep, and goats, ordure, broken pottery, old sandals, and fragments of leathern harness, oyster shells, and nearly a dozen coins, in second brass, of Vespasian and Domitian. Over the mouth of the pit had been spread a layer of gravel, upon which were the foundations of buildings, and a mass of masonry six feet square, two sides of which still retained portions of fresco paintings with which they had been ornamented. Remains of buildings covered also the whole site of the present Exchange. The pit itself is an interesting example of the gradual progress of Londmum. From this locality was gravel obtained for the flooring of buildings and various other purposes of the infant colony, but as the town increased in extent it was abandoned, filled in, and subse quently, by an artificial stratum of gravel, adapted for buildings. Here come are again useful as evidence. The only one obtained from this pit, besides those above men tioned, was a plated denamus of Severus, but the agents and servants of the United Gresham and City Improvement Committees prevented my making those close and uninterrupted observations which otherwise would have enabled me to authenticate the exact position of the last com. The fact of there not being found any com of the century between the time of Domitian and that of Severus, would raise a doubt as to whether the specimen of the latter emperor may not have been in the vicinity of, rather than in, the pit itself. In antiquarian investigations, much depends upon minute and careful observation important conclusions result frequently from a connexion of facts trivial in themselves, but of importance when combined, and the record and registration of these facts can only be satisfactorily carried on under auspicious circumstances Taking the coins of Vespasian and Domitian into consideration, we may infer that Londmum had considerably extended its bounds not long subsequently to the reign of the latter emperor "

At this period, the more clevated ground on which Londinum was built was in part surrounded by low morasses on the south, the vicinity of the modern Thunces Street, was marshy ground covered by water at high tide, while to the north and east lay a wide extent of boggy ground, which give its name in the sequel t. Moorfields and from which a smill stream (called, in Saxon times, Wall brook, from the circum stance, of its massing through the wall), bordered also by low soft ground, proceeded in

[&]quot; In a very excellent, though he of paper on Loman London in the Archnological Journal, p 110

the direction of Lothbury and the Bank to the Thames As the town increased in extent, the Romans rendered the boggy ground on the edge of the Thames, as well as that bordering on the brook and part of the moor to the north, capable of supporting this manner have been found in excavating in Thanies Street and Tower Street 1835, excavations were made in the neighbourhood of St Clement's church, continued to the west of the Bank of England, on the line of Wallbrook Mr Smith* observed, that "as the excavations approached Prince's Street (which bounds the Bank of England on the west) the soil denominated, by those familiar with the London strata, Roman, descended to a much greater depth than either at East Cheap, at Newgate Street, or at the London Wall near Imsbury From the level of the present street I should say that thirty feet would scarcely limit its depth, and the extent may be pronounced equal to the length of the west side of the Bank Here it assumed also a different appearance, being much more moist, highly impregnated with animal and vegetable matter, and almost of an mky blackness in colour It is worthy of note, that the same character is applicable to the soil throughout the line of excavation from Prince's Street to the London Wall at Finsbury, though nowhere did I observe it extend to such a depth as at the former place Throughout the same hnc, also, were at intervals noticed a vast and almost continuous number of wooden piles, which in Prince's Street were particularly frequent, and there, also, they descended much deeper The nature of the ground, and the quantity of these piles, tend to strengthen the probability of a channel having existed in this direction, druning off the water from the adjoining marshes, and that, too (from the numerous Roman remains accompanying these indications), at a very remote period Wallbrook is described by Stowe as passing through the city by this route" In subsequent excavations "in London Wall, opposite Finsbury Chambers, at the depth of nineteen feet, what appeared to have been a subterrmean aqueduct was laid open. It was found to run towards Emsbury, under the houses of the Circus, about twenty feet At the termination were five iron bars, fastened perpendicularly into the masonry, apparently for the purpose of preventing the weeds and sedge from choking the watercourse. At the opening of this work, towards the city, was an arch three feet six inches high from the crown to the springing wall, and three feet three mehes wide, composed of fifty tiles the spandrels were filled in with rag stone to afford strength to the work. This arch was not worked on a centre, but corboled over by hand, the key stone being half a tile and cement. This aqueduct took a southern course for about sixty yards, where it terms

^{*} Archeologia, vol. 221ii. p 162.

nated The workmen informed me that the entrance was evidently above-ground and open to the air, as large quantities of moss, retaining its natural appearance, still adhered to the masonry I observed an instance of the durability of this vegetable substance in the discovery of a large wide mouthed vase, near Lothbury, in which was placed, probably as a cover to bones or ashes, a turf of moss, still compact, and possessing much of its original character "**

From the impossibility of making any continued explorations under the mass of modern buildings, we find a difficulty in forming even a conjectural notion of the general distribution of the buildings in the Roman town As the foundations of houses are continually found beneath the modern streets, it is quite clear that the latter can give us no clue to the directions of the Roman streets. The general results of modern excavations seem to indicate that some of the finer and larger houses were contained in what were then the more modern parts of the Roman city, particularly on the higher ground in the direction of Cornhill, and in the sweep from thence to wards Finsbury The public buildings seem, by the frigments of stone work which have been discovered, to have been situated on the sloping ground rising from the bank of the river It is not improbable that the Roman forum was situated near or upon part of Cheapside, or in East Cheap, the Saxon market place having taken the place of the Roman one The principal street of Roman London was probably that which was called by the Saxons Wathingstreet, the name which it has preserved down to the present time at ran from London Bridge to Ludgate, and outside Lud gate, towards the river Fleet, have been found the chief Roman sepulchral monuments, with sculptures and inscriptions, yet discovered in London It was one of the principal cometeries of the city-the Street of Tombs of Londmum. The remains of other extensive places of burnal have been discovered at Holborn Hill, without Bishopsgate, in Spitalfields, and in Goodman's Fields We have given Stone's account of the extensive discoveries made in Smitalfields during the reign of queen Llizabeth, in a note to a former page †

We consider that Mr Smith has brought forward unanswerable evidence of the existence of a Roman bridge on the site of old London Bridge. Vast quantities of coins and other Roman antiquities were brought up from the bed of the river when it e old bridge was taken down, and the foundations cleared away. Recent discoveries, also, leave no doubt that there were Roman builtings and a ceinstery on the sould enside of the river. Tessellated parements and quantities of fragments of fragments with pottery builtings, evidently belonging to house of the better class of inhabitants, with pottery

the direction of Lothbury and the Bank to the Thames As the town increased in extent, the Romans rendered the boggy ground on the edge of the Thames, as well as that bordering on the brook and part of the moor to the north, capable of supporting buildings, by driving wooden piles into the ground Foundations laid upon piles in this manner have been found in excavating in Thames Street and Tower Street 1835, excavations were made in the neighbourhood of St Clement's church, continued to the west of the Bank of England, on the line of Wallbrook Mr Smith* observed, that "as the excavations approached Prince's Street (which bounds the Bank of England on the west) the soil denominated, by those familiar with the London strata, Roman, descended to a much greater depth than either at East Cheap, at Newgate Street, or at the London Wall near Tinsbury From the level of the present street I should say that thirty feet would scarcely limit its depth, and the extent may be pro nounced equal to the length of the west side of the Bank Here it assumed also a different appearance, being much more moist, highly impregnated with animal and It is worthy of note, vegetable matter, and almost of an inky blackness in colour that the same character is applicable to the soil throughout the line of excavation from Prince's Street to the London Wall at Finsbury, though nowhere did I observe it extend to such a depth as at the former place Throughout the same line, also, were at intervals noticed a vast and almost continuous number of wooden piles, which in Prince's Street were particularly frequent, and there, also, they descended much deeper The nature of the ground, and the quantity of these piles, tend to strengthen the probability of a channel having existed in this direction, draining off the water from the adjoining marshes, and that, too (from the numerous Roman remains accom panying these indications), at a very remote period Wallbrook is described by Stowe as passing through the city by this route" In subsequent excavations "in London Wall, opposite Finsbury Chambers, at the depth of nineteen feet, what appeared to have been a subterranean aqueduct was laid open. It was found to run towards Tinsbury, under the houses of the Circus, about twenty feet At the termination were five iron bars, fastened perpendicularly into the masonry, apparently for the purpose of preventing the weeds and sedgo from choking the watercourse. At the opening of this work, towards the city was an arch three feet six inches high from the crown to the springing wall, and three feet three inches wide, composed of fifty tiles the spandrels were filled in with rag stone to afford strength to the work. This arch was not worked on a centre, but corbeled over by hand, the key stone being half a tile and cement This aqueduct took a southern course for about sixty yards, where it terminated. The workmen informed me that the entrance was evidently above-ground and open to the air, as large quantities of moss, retaining its natural appearance, still adhered to the mesoury. I observed an instance of the durability of this vegetable substance in the discovery of a large wide-mouthed vase, near Lothbury, in which was placed, probably as a cover to bones or ashes, a turf of moss, still compact, and possessing much of its original character."*

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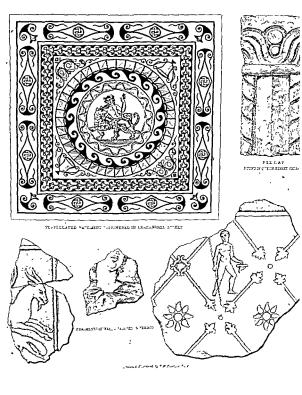
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and various domestic utensils and implements, have been uncovaled on and about the site of St Saviour's church, and throughout the line of High Street nearly as far as St George's church. The foundations of the houses were generally laid upon piles, which shows that the ground had been gained from the river, pehaps in the later period of Roman occupation. An extensive Roman burial place has been traced in the neighbourhood of the New Kent Road, here also bordering upon the ancient Wathing Street.

Many of the houses in Roman London must have been large and richly decorated their former splendom is now chiefly visible in the remains of tessellated prements which have been at times brought to light, the patterns of some of which are extremely elegant, but they have too generally been destroyed almost as soon as discovered The mere fact of the discovery of tessellated pavements has been recorded, in 1666, in Bush Lane, Cannon Street-in 1681, near St Andrew's church, Holborn, perhaps belonging to a suburban villa-in 1787, at Crutched Friars-about the beginning of the present century, in various localities behind the Old Navy Pay office in Broad Street, in Northumberland Alley, Fenchurch Street, and in Long Lane, Smithfield-in 1824, near St Dunstan's mathe East-in 1831, in East Cheap-in 1831, at St Clement's church and in Lothbury-in 1836, in Crosby Square In December, 1805, the beautiful tessellated payement, of which we give a diminished representation in our plate, was found at a depth of nine feet and a half in Leadenhall Street, opposite the portico of the India House at was unfortunately broken, but fragments of it were deposited in the Company's Library In the centre is a figure of Bacchus, reclining on the back of a tiger, holding the thyrsus in his left hand and a drinking cup in his right A wreath of vine leaves encircles the head of the god, a purple and green mantle falls from his right shoulder, and is gathered round his wast, and on the left foot appears a sandal, laced up to the calf of the leg The borders are very elegant, and the colours, in the original, were nich and tastefully arranged. The room to which this floor belonged appeared to have been more than twenty feet square * There is in the British Museum a perfect tessellated pavement, less elegant than the one just

• We Thomas Plaher who published a large coloured print and description of this presents when first move eith is control gives the following account of its construction. It has no ked of time and brick dust as inche in the there is no ked of time and brick dust as inche in the the character of the considerable which and signessity by the use of almont twenty separate lints con-posed of teasells of the control of the construction of the control of th

s tentions they occupy in the design. They are placed in rows either straight or curred as occasion of manded each tessella presenting to those around it a flat side the intersitices of morth bring the very nar row, and the bearing of the picces against each other uniform it work in general possessed much strength and was very probably when uniquered by domp nearly as frust to the force of the picces against the forming the ornamental lorders were in grural some forming the ornamental lorders were in grural some black and the picces and the picces of the p



ROMAN APPRICATE

crused by the Britons under Boadicea, and other similar hypotheses, are without any good foundation. In the later days of the empire especially, when the cities of the provinces must have become considerably depopulated-when an accidental fire, or a sudden attack of an enemy, destroyed a few houses, or a quarter of the town, there was no inducement to the inhabitants to go through the labour of clearing the site, but they would remove to another place, and leave the runs to be oridually covered with the rubbish for which they would form a convenient recentricle. Any one who has been in the habit of consulting the presentments of the grand juries of medieval towns, and has thus had the opportunity of observing the immense quantities of rubbish of different kinds which were continually thrown into the streets, will easily conceive how the level of the ground has become so much elevated. But the building materials of the upper part of the houses, or other edifices, particularly the columns and larger stones, would be carried off to be applied to other works. We know that, even in Pompen, excavations were made after the destruction of the city to obtain the columns and more ornamental parts of the buildings, both public and private. This accounts for the very small number of remains of columns, &c , which have as yet been dis covered in Roman London, and it is remarkable that in excavations in Thames Street, in 1810, a wall of late Roman construction was discovered, the materials of which had evidently been taken from older buildings of a very different character "One of the most remarkable features of this wall," Mr Smith observes, "is the evi dence it affords of the existence of an anterior building, which, from some cause or other, must have been destroyed. Many of the large stones are sculptured and orna mented with mouldings, which denote their prior use in a frieze or entablature of an edifice, the magnitude of which may be conceived from the fact of these stones weighing, m many instances, upwards of half a ton I observed, also, that fragments of sculp tured marble had been worked into the wall, and also a portion of a stone carved with an elegant ornament of the trellis work pattern, the compartments being filled alter nately with leaves and fruit. This has apparently belonged to an altar. In Thomes Street, opposite Queen Street, about two years since (1 e 1839), a wall, precisely similar in general character was met with, and there is but little doubt of its having originally formed part of the same '* The foundations of this wall were laid upon piles It was perhaps built as a defence after the place had suffered by a hostile attack from the water, with the materials from buildings destroyed by the enemy have given in our plate the upper part of a column or impost of stone (consisting of two pieces) in the cabinet of Mr Chaffers, who states that it was found among the

Roman remains in the excavations in Queen Street, Cheapside—It is three feet ax inches $\ln_0 h$, and may possibly have been one of the imposts of the doorway of a Roman house—But, if Roman (which appears somewhat doubtful), it is of a barbuous style of design, and must be of a late period

Such is the general character of the discoveries which have been made relating to the buildings of Roman London, but the most interesting results of the excavations in the control made are the numerous articles illustrative of the manners of its inLabitants Many of these are minute articles, such as pins and needles for the toilet, patulae of spoons, still or writing instruments, rings, brooches, fibule, tweezers, and a gient variety of similar implements. The accompanying woodcut contains a small selection



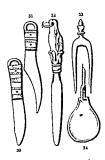
of some of these minor articles, from the numerous assortment in the museum of Mi Roych Smith they were found chiefly in Lothdury and on the site of the Royal Techange Most of these articles are in bronze or iron. Figs. 7 and 8 are smill spoons, one of them influid with silver, 9 is a needle, 10 is a larger spoon, of a lift ferent form, 11 appears to be an ornamental pm, 12 is an implement of which it is not easy to guess the object, 16 and 21 appear to be the pins used in attaching the hair in a knot behind the heal, as is shown on some Romus sculptures, 11 is a wooden pm, 13, 15, 17, 18, 20, are different specimens of the articles commonly supposed to be stile, or implements for writing on wax, the pointed end being used for writing and the flat end to crase what had been written and smoothen the wax for the rect 11 in

caused by the Britons under Boadicca, and other similar hypotheses, are without any good foundation In the later days of the empire especially, when the cities of the provinces must have become considerably depopulated-when an accidental fire, or a sudden attack of an enemy, destroyed a few houses, or a quarter of the town, there was no inducement to the inhabitants to go through the labour of clearing the site, but they would remove to another place, and leave the runs to be gradually covered with the rubbish for which they would form a convenient receptacle. Any one who has been in the habit of consulting the presentments of the grand juries of medieval towns, and has thus had the opportunity of observing the immense quantities of rubbish of different kinds which were continually thrown into the streets, will easily conceive how the level of the ground has become so much elevated But the building materials of the upper part of the houses, or other edifices, particularly the columns and larger stones, would be carried off to be applied to other works. We know that, even in Pompen, excavations were made after the destruction of the city to obtain the columns and more ornamental parts of the buildings, both public and private This accounts for the very small number of remains of columns, &c , which have as yet been discovered in Roman London, and it is remarkable that in excavations in Thanics Street, in 1840, a wall of late Roman construction was discovered, the materials of which had evidently been taken from older buildings of a very different character "One of the most remarkable features of this wall," Mr Smith observes, "is the evidence it affords of the existence of an anterior building, which, from some cause or other, must have been destroyed Many of the large stones are sculptured and orna mented with mouldings, which denote their prior use in a fileze or entablature of an edifice, the magnitude of which may be conceived from the fact of these stones weighing, in many instances, upwards of half a ton I observed, also, that fingments of sculptured marble had been worked into the wall, and also a portion of a stone carred with an elegant ornament of the trellis work pattern, the compartments being filled alternately with leaves and fruit This has apparently belonged to an altar In Thancs Street, opposite Queen Street, about two years since (1 e 1839), a wall, precisely similar in general character, was met with, and there is but little doubt of its having originally formed part of the same "* The foundations of this wall were laid upon piles It was, perhaps, built as a defence after the place had suffered by a hostile attack from the water, with the materials from buildings destroyed by the enemy We have given in our plate the upper part of a column or impost of stone (consisting of two pieces) in the cabinet of Mr Chaffers, who states that it was found among the

are knives with bone hindles these were articles which appear to hive indicated the povertion of those to whom they belonged, nory being among the Romans the more fa hourable material. Juvenal, describing the frugulity of his country house, says (Sit vi 1 131),—

A leo nulla uncia nobis Est eboris nec tesselle a ce calculus ex hac Materia quin apsa manubria cultellorum Ossea

The rings at the bridles may have been intended to suspend them in the girdle. It gight as at first suppo ed to have been a fort, but the discovery of somewhat similar article, with a plate of incidion one or both sides, has given reasons for doubting



this it appears to have formed the end of some kind of a sheath, and is perhaps medieval. Fig. 34 is a spoon, of a larger size and different shape from the corpus sented on a former page. The other instrument (fig. 3.2) is a steel for sharpening kinkes, the handle of which is formed by a bronze horses head springing out of a wreath of the lotus leaf. Fins article is one of very rare occurrence among Roman uniquities. Montfaucon engraved a similar handle, which he supposed to be a kinkeliandle. This relie was found in Princes Street, in 1835.



Our next cut (ng 35) represents a Roman caly t, or sand-d, obtained by Mr. Smith from executions in Lothbury, though his remarkable collection of Roman sand-dis and shoes was chicily obtained from the gravel pit on the sate of the Royal Licelangs, already alluded to Mr. Smith ob erres that, 'm cummerting the various articles found in the pit the sand-dis clum attention. They are of leather, of various sizes, and in point of fabrication, as recruits the soles, closely resemble our modern right-and left.

shoes, but with this difference, that the layer of leather next to the sole of the foot is close sewn to the lower portions, and then forms an exterior ridge, from which, at the sides, spring loops for fastening the sandals over the instep with straps or filles in nearly all instances this ridge folds a little way over, and protects the extremites of the toes. Other sandals, apparently for women and children have reticulated work

of a new impression. A painting found in Herculaneum represents a person with stitus, closely resembling these, in one hand and a wax tablet in the other. Mr. Smith has a tablet (the wax of which has perished) found in London. A remarkably large quantity of these instruments are found in excavations into ancient Londinium, which would lead us to suspect that they were used for other purposes besides writing, and it has been conjectured that some of them served as modelling tools. The larger imple ment, fig. 19, with a serrated edge at one end, may possibly have served for this latter purpose. 22 and 23 are wooden implements, a number of which (from five to ten inches in length) were found among the rubbish in the gravel pit discovered on the site of the Royal Exchange—the remains of wool still attached to some of them left no room for doubt of their having been used in the manufacture of cloth, and thus proved the extreme antiquity of this staple manufacture in our island.

It would require a large volume to describe all the different articles in Mr Roach Smith's museum of Roman London, and we hope that one day a large volume will be



devoted to them We shall, therefore, only select a few of those which appeared to us the most striking. The smaller articles of the female toilet are numerous and varied there are shears and scissors, which bear a close ic semblance to the different forms used in mo dern times But perhaps of no single article is there a greater variety than of keys Figs 24, 25, and 26, are three specimens of small Roman keys found in Princes Street and the neighbourhood of the Bank The smaller one, which is not an uncommon form, has the ring (apparently for currying it on the finger) at right angles to the axle, and therefore it could only be used for a lock which required very httle strength to turn it, or as a latch ley

Fig 27 is a very small hand bell, found in the pit under the Exchange, in such perfect preservation that it still emits a sharp and not inharmonious sound. Fig 28 is the weight of a Roman steelyard, representing the head of a dog or wolf, found in a mass of conglomerate in the river Thames. Mr Smith possesses several fragments of steel yards and scales, closely resembling those now in use. Fig 29 is a Roman watercock, found in Philpot Luie, Fenchurch Street.

In the next group of figures, also taken from Mr Smith's museum, figs 30 and 31

round the heels and sides of various degrees of fineness, and more or less elegant in appearance, and, by the protection afforded to the fact, they all scena well adapted to a west and cold climate such as that of British. The larger are very evidently species of the catigae worn by the Roman soldiers, a distinctive character of which they also exhibit in the hob muls profusely studding the soles,—

'Tot cal gas tot Mill a clavorum'

as described by Juvenal Plmy also associates the calija with nails. In describing a peculiar kind of fish, he says, 'Squamis conspicui crebris atque peracutis, clasorum caligarum effigie''. This description answers exactly to the nails in the sandals we have engraved

We pass over many classes of articles of domestic and public use, which have found their way from the floors of Roman London to the museum of Mr Roach Smith, such as fiagments of wooden combs, of locks, &c , engraved stones, 11ngs, armlets, and the various kinds of arms used by the Roman and British soldiers. We may mention that, although very few remains of statuary have been found, small bronze figures of good workmanship (probably brought from Italy) are not uncommon in London A few specimens are given in the cut at the commencement of the present article Fig 1 is an image of Mercury, about five inches high, in the possession of Mr Smith, fig 3, from the cabinet of Mr Newman, is presumed to represent a priest or votary of Cybele, resting after the dance, and holding in one hand the cymbals, while the other is occupied in adjusting the sacred bandage or veil, fig 4 is a mutilated figure, sup posed to be a Jupiter, fig 5, which, with the one last mentioned, is in the cabinet of Mr Smith, is an evquisite figure of Apollo, but also unfortunately mutilated These four bronzes were brought from the bed of the river Thames, near London Bridge, in January 1837, by men employed in ballast heaving The sixth figure, which is un mutilated, is a small bronze of Atys This last is in the possession of Mr Newman, it was found at Barnes, among the gravel taken from the same part of the river where the other bronzes were discovered, and where also was found a colos-al bronze head of Hadran, now in the possession of Mr Newman A figure of Harpocrates in silver, also found in the bed of the Thames in 1825, is now in the British Museum can be little doubt that these bronzes were intentionally thrown into the river, perhaps by the Christians, who, when they found these statues while seeking for building materials among the Roman rums, regarded them as symbols of idolatry, broke many of them in pieces, and threw them may. He kes of the Apello bear evident marks of having been mutilated by an ixe, or some sharp instrument (1) hed with considerable

force 1 ig 2 in our group (which is in the original much larger than the others, but has been reduced for the concurrence of the gagraving) is a fine bronze of an archer, found by Mr Chaffers in an excavation in Queen Strict, Cheipside, in 1811, and now in the cabinet of that gentleman, one of the most zealous and intelligent of the city intiquaries.

Mr Smith a collection of Roman plass vessels and other ornaments is very extensive and precious, but his vast collection of pottery of different kinds, found in London, is perhips the most interesting part of the museum. It presents specialcas of almost every kind of vessel, intended either for domestic usages or for sacrificial and funcreal purposes. A large portion consists of figured ware, which is valuable in many respects for illustrating the mythology and customs of the Roman inhabitants of this island. Among these we may mention a number of lamps in terra cotta, of which three examples.

are here given, drawn on a scale of one half of the original size Great numbers of these lamps are found in almost every country where the Romans settled, and they appear to have been used very profusely. In one corn dor of the public baths of Pompen upwards of five hundred lamps were found, and in the course of excavating the different parts of that build mg, more than a thou



sand were collected. The first of the lamps here engraved (fig 36) was found in Bush Lane, it represents a scene from the platatorial combats to which the Romans were so warmly attached, and which, no doubt, formed a part of the amusements of the Romans in London. One of the combatants is like represented as conquered, and in a suppliant posture on his knees raising his hand to beg his life of the spectators, which his opponent is preparing to despatch him. The second lump (fig 37) bears the figure of a track mask, emblements of another of the frounds amusements of

And Nemesian (Cyneget 1 124) speaks of the export of British hounds for the purpose of hunting -

Catulos divisa Britannia mitut Veloces nostra que orbis venatibus aptos

The most common subjects represented on the Castor ware are scenes of hunting the hare or the stag, which seems to have been a favourite recreation of the Roman conquerors of Britain It is, however, not unfrequently ornamented with sciolls, foliage, human figures, and especially with fishes The two fragments just described are in the museum of Mr Roach Smith Our third example (fig 42) is taken from that of Mr Chaffers From its mutilated state, we can hardly decide whether the animals are intended for hounds or horses, but it is curious as having had, apparently, an inscription scratched on the top. These were certainly articles of native manufacture, and the terra cotta lamps appear also to have been articles of small value, which were more likely to have been made on the spot than to have been brought from Italy, or even from Gaul It is a subject of much greater doubt whether the beautiful red pottery, generally termed Samuan ware, of which such large quantities are found in almost every part of England, was ever manufactured ın Britain

There were three famous kinds of pottery among the ancients - that of Samos, that of Athens, and that of Etruria The Samian ware is frequently alluded to by Roman writers, as that most used at the table It appears certain that it was of a red colour, and the terms applied to it in the classic writers answer exactly to the specimens which are found in such great abundance in England It is frequently mentioned by Plautus as the ordinary ware used at table as well as for sacred purposes Plmy speaks of it as being in common use for the festive board, and he gives the names of several places famous for their pottery, among which Arctium in Italy holds the first place Surrentum, Asta, and Pollentia, in Italy, Saguntum in Spain, and Pergamus in Asia Minor, were, as we learn from this writer, celebrated for the manufacture of cups Tralless in Lydia, and Mutina in Italy, were also eminent for manufactories of earthen ware The produce of these different places was exported to distint countries * Some of the finer vessels, may, therefore, have been brought from abroad, and still it is not impossible that, at least in later times, potteries for the making of this ware maj

Major quoque pars bominum terrenis ut tur sua et Vintina in Italia quo iam et sie gentes nob il vasis Samia etiannum in reculentis baudastur. Re landtur. Hec quoque per maria terrasque ultro citroque linet bane nobilitaten et Artuum in Italia; et cal cum porta tur ladguibus rotse officials Leythris. — I LIN lantu a "serventu a Asta Policula" in Iliapania. "An Ilia Policula" in Iliapania. "An Iliapania "An Iliapania" in Iliapania. "An Ili guntum in Asia, I ergamum Habe t et Traileis opera

have been established in Britain.* Isidore of Seville, at the end of the sixth century (he died in 610), speaks of the red pottery made at Arctium (the modern Arezzo), which he calls Arctine tases, and also of the Samian ware, with an expression of doubt as to the exact locality which produced the latter, so that it is probable that it was made in different parts of Roman Europe. Modern researches at Arezzo, in Italy, have not only brought to light a considerable quantity of the Arctine ware, but also the remains of the kilns in which it was baked, and a scholar of that place, A. Fabron, has published a book on the subject, under the title of Storia deph antichr rass fittlit Arctini. Although the specimens given in his engravings bear a general resemblance to the Samian ware found in England, yet there are some very strongly marked encumstances in which they diffir. The names of the potters are different, and are marked in a different form and position on the vissels, the red of the Arctine ware is of a deeper shade, the figures are in general in a much better style of art, and they seem to be of an earlier date.

The common Samun ware is of an extremely deheate texture, having somewhat the appearance of fine red scaling-wax. The vessels composed of it are of all sizes and shapes, sometimes strong, but more frequently thin and consequently very brittle, and it is only under favourable encumstances that we find them unbroken. Their fiallty appeats, in classic-times, to have been proveibal when, in Plautus, a person is desired to knock gently at the door, he replies, "You seem to fiar that the door is made of Samian ware,"

"M Placede pulta P Metuis, credo, ne fores Samix sient. '
Menachia 1 98

And, on another occasion,-

" Vide, queso, ne quis tractet illum indiligens Scis tu, ut confringi vas cito Samium solet ?" Bacch 1 166

It is by no means unusual to find bowls and paters of this ware which have been broken by their possessors in former times, and subsequently mended, generally by means of leaden rivets. This shews the value which must generally have been set upon it, and seems at first sight rather contradictory to the great profusion in which it is found. In the specimens discovered in this country, the name of the potter is generally marked in the centre of the vessel, in the misid. Long, lists of potters names have

^{*} Immorate quantities of this ware are constantly in the time of the Romans dry ground. It has been brought up by the fail tremen from a shoot called the | conjectured that this was the site of extensive potteries. I am I cell, of Manyate, which is any posed to have been | of camman ware.

been collected by Messrs Smith, Kempe, and Chaffers, and published in various volumes of the "Archæologia" and "Gentleman's Wigazine" \[\] large proportion of these names is evidently not of Roman extraction, they appear more like Gallie or British,—a circumstance which seems to give some support to the notion that these vessels were made in the western provinces of the Roman empire

The collection of London Samran ware in the museum of Mr Smith is very extensive, and, while a part of it is plain, the greater portion displays an almost infinite variety of oinamental design, always in relief. The figures appear in most cases to have been moulded on the pottery after it had passed through the lathe. The common



specimens exhibit more spirit in the design than correctness in the execution, but from time to time we meet with examples which are real gems of art. The subjects are extremely varied, and furnish interesting illustrations of the fables and manners of antiquity. They consist sometimes of figures of detities and their attributes, mythological representations, sacrificial and devotional ceremomes, and the like. In others, we have hunting seenes, gladiatorial combats, bacchanalian pieces, music and dancing, and in

some instances subjects of a very equivocal character. In some specimens, the surfaces accorred with figures of animals and birds, and in others (a numerous class) the ornamentation consists only of tracery and folyage, the leaves of the size and the ry occurring most frequently. The figures we give in the margin are specimens of the more common class of figured Samiru ware. In fig. 13 (from a fragment found in Bread Street by Mr Smith, and of which Mr Chaffers possesses another specimen) we recognise the old and widely popular legend of the pygmies and the crues. This story is a subject of perpetual allusion in the Greek and Latin poets, and we find it in the figures of the Etruscan vases and among the paintings of Pompen. Fig. 14, obtained from Thames Street by Mr Smith, represents a man fighting a bull, probably one of the sports of the amphitheatre. Tig. 1s., also from Thimes Street, represents music and dancing, and the same subject is treated rather differently in fig. 16, from a fragment of a boal in the possession of Mr Chaffers, obtained from Lad Lane. Mr Smith has also specimens containing these latter figures. The man is playing or

the double pipe, or rather on two pipes at once (tibue pares), the mode in which this musical instrument was most commonly used by the Romans, it is frequently so represented in antiques

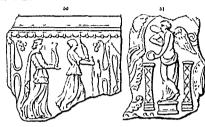
In some of the inner specimens of the Samian ware, we see plunly by the fracture that the figures have been first cast in a mould, and then attached to the surface of the casel, and perhaps finished afterwards with a tool. An example of this is found in a large and very beautiful bowl, unfortunately much mutilated, obtained by Mr. Smith from Cornhill, in the course of excavations made there in 1841. When unbroken, this wase was ten inches high, by thirty four in circumference. The ornaments consist of male, and, female figures, with vine trees placed alternately, forming a band four niches deep round the exterior, above is a smaller band of vine branches and haires, and, beneath, a border, in which birds are introduced alternately with vines. Three only of the figures in the central compartment remain, all mutilated. Our fig. 49



represents the one which is most complete, the size of the original. The other two figures are those of scated females, profusely coreied with diapery, at the feet of one is a recumbent amphora, and by the side of the other a Phrygian shield. Fig. 47 is a fragment of another fine vessel of Samian ware, executed in precisely the same style as the last, found in Cheapsaide. In the fracture of these wases we see clearly the manner in which the modified figures were applied to the pottery, but this is still more evident.

m the fragment represented in h₂ 18, found in Gutter I am, where the outline of the piece applied to the vase extends beyond the outline of the head. All these specimens are in the possession of Mr. Smith

1 igures 50 and 51 are two fragments of the common Samuan ware, but remurbable for the elegance of their ornaments. The first, found in Leadenhall Street, and now in the cabinet of Mr. Smith, represents what appear to be intended for Apollo and Diana, both robed



in flowing draper) Apollo carries his harp, while the goddess, who is returning from the classe, bears in one hand her bow, and in the other a hare. The other figure is a Victory, between two altars, it was found in Lad Lane, and is preserved in the cabinet of Mr Chaffers. Our last cut, fig 52, represents a fragment of a bis relief on a light coloured tile, also in the possession of Mr Chaffers. It is most probably a



portion of a terra cotta, like those in the Townley Galler, in the British Museum, and is executed in a very good style of art These terra cottas were attached to the walls of buildings, as friezes, &c, and took the place of sculptured marble. They were east in moulds, afterwards baked, and appear to have been finished with the hand. They are among the rivest monuments of antiquity.

We will not on the present occasion prolong our visit to Mr Smith's Museum, or enumerate the other relies of Roman London which adorn it, but will here conclude our hasty sketch Among other Roman antiquities may be noticed the coins,

of which thousands have been obtained from excavations in the city, and, more especially, from the bed of the river. These extend from Augustus to Honorius, and some of them present types pieriously unknown, while those of the Constantine family are of local interest as bearing the mark of a London mint, and others, of Carausius, are of historical importance. It is remarkable that, aind the luxury and magnificence which must have characterised the Roman city, a large portion of

its currency appears to have been base money. The immense number of plated denam found here leaves little room for doubting that they were imported by the imperial authority or commissing. A quantity of these forgenes was recently discovered in King William Street, consisting of various consular and imperial coins terminating with Claudius, by whose troops they were probably brought over to our island. They were found packed up in rolls, just as they had been imported. These plated coins were most abundant in the reigns of Seierus and his successors. Quantities of Roman clay moulds for fabricating coins have been discovered in different parts of England, particularly at Castor, in Northamptonshire, by Mr Artis, so that this country appears to have abounded with forgers!

Mr Smith's wonderful collection of Roman antiquities found in London shows how much may be done by individual zeal when wisely directed. The desire of preserving antiquities is now spreading widely through the land, and must in the sequel lead to an advance in archicological science. Many of our provincial towns already possess museums, in which the more important antiquities that are from time to time exhumed are safely deposited for public inspection. It is said that the city of London is to have a museum, which, in judicious hands, would be an important institution authorities, who have hitherto obstructed the antiquarian pursuits of others, are not likely to do much for the encouragement of them themselves, and we fear the city museum will only form another excuse for interrupting the researches of Mr. Smith and his fellow labourers In the British Museum, our native antiquities appear to be held in very little esteem, and, in general, articles sent there are lost to public view. It is discreditable to the government of this country that we have no museum of national antiquities, which might, under a judicious curator, at a very moderate expense to the nation, become one of the most interesting and popular institutions of the metropolis In such an institution, a collection like that made by Mr Smith should be deposited for the advantage of posterity

SILCHESTER.

SILCHESTLR appears to be the site of one of the largest of the Roman towns in Britain, the walls which still runain being nearly three miles in circuit. It lies on the northern borders of Hampshie, and an inscription found some years ago within the area of the walls leaves no doubt of its being the town which is called by some old writers Segontiacum, and which appears in the "Antonine Itincrary" under the name either of Calleva or of Vindomis. It appears to have been utterly destroyed by the Saxon invaders (it is supposed by Ælla), and green fields now cover the floors which were once trodden by its numerous citizens. The only buildings within the walls are a farm house and a church, the modern village of Silchester being without the walls at a short distance to the west.

This place is not mentioned in the authentic Roman historians, but tradition and fable seem to have preserved some remembrance of its former celebrity and misfortunes It appears to be the Cair Segeint of the brief chronicle which passes under the name of Nonnius, and it is there said to have been built by Constantius, the son of Constantine the Great, who, according to the legend, "sowed in the payement of the aforesaid city three seeds, that is, of gold, silver, and brass, in order that no poor man might ever dwell in it " Constantius, it is pretended, died and was buried here, without the walls, and a manuscript chronicle in the College of Arms tells us that his body was found there Probably some remarkable discoveries were made at that time According to the fabulous history of Geoffice of Monmouth, it was at Silchester that, in 407, the Romano British soldiery, on the death of the usurper Gratian, elected Constantine, a person of low birth, to the imperial dignity, and from hence he marched into Gaul against the emperor Honorius We learn from the same very doubtful authority, that m the midst of the Saxon invasion, on the death of Utherpendragon, the British chieftains assembled at Silchester, and there crowned the far famed Arthur as their These legends seem to prove that it had been a city of great importance According to the modern tradition of the neighbourhood, the city was finally destroyed by wild fire, which the enemy sent in attached to the tails of sparrows!



SILCALSTER APPRAIRE



THE ROMAN AND HITHEATRY AT SELCHESTER

The walls of Silchester form at present the only remarkable vestige of the ancient It a short distance they can hardly be distinguished, on account of the great quantity of trees and underwood growing in and upon them. They are least concealed by these appendages on the side of the church, which is shewn in the uppermost view on our plate. The lower part of the walls on one side has been recently cleared for an extent of many vards, which enables us to observe more accurately the mode of their construction The massive foundation stones are slot ed at the upper angle, and form a sort of projecting step, upon which is placed a row of flat and ponderous stones, measuring about two feet in length by six or eight inches in height, and nearly a yard Similar single rows of stones, in many instances much larger, take the place of the lavers of Roman brick, usually found in Roman walls, but it is a remarkable feature of the walls of Silche ter, that they contain not the slightest portion of this ordinary component in Roman buildings Those the foundation stones begin layers of thats, in the rows, arranged in what has been termed the berring bone fashion and unbedded in strong mortar formed of sea sand and pounded brick and chalk these thats is a second layer of single stones, then the rows of thats are repeated, then another hue of stones, and so on to the top of the wall, which was no doubt more elevated originally, but there are now only four rows of stones and flints remaining In one part of the walls we remark a difference of construction, four rows of flints resting on the broad foundation stones upon which, and unmediately under the next

liner of large stones, a sloping con of rudely shiped stones is placed, as represented in the accompanying cut \(\) level foss eneighted the walls, and there are traces of a vallum beyond. On the south side is a very large earth work, extending in a baff circle from the walls, and encloing a considerable space. It is so considerable that, although it seems hitherto to have e-caped the notice of antiquaries, it no doubt filled an important place in the initiary defences of the town.



The walls form an irregular figure of nine sides. The city appears originally to have had four gates, not arranged according to any regular plun. The conjectural distribution of the streets, given in an old plan communicated by Mr. Kempe to a recent volume of the "Archæologia" is in all probability quite incorrect. The church of Sulchester, which stands near the wall on the east, beside what is supposed.

to have been the principal entrance to the city, is built upon a platform, which was probably the site of a timple, or some building of importance, as portions of stucco and tesseries of pavements are strewed over the field in the vicinity. At a short distance to the west of the chuich, baths were discovered in 1833, but the executions were discontinued by order of the duke of Wellington, to whom the land belongs, and who had been persuaded that his property would be injured. One of the leaden drain pipes, with fragments of the frescoed walls painted with a honey suckle pattern, are still preserved by the resident elergyman, but the half uncovered baths were entirely recovered with mould. Upwards of 200 Roman coins in brass were discovered in one of the leaden pipes of the bath, and in the bith itself was found a human skeleton, perhaps one of the inhabitants who had taken refuge there when the city was destroyed. The tessellated floors are said to have been covered with wood ashes and the fragments of tiles which had formed the roof,—an apparent evidence that the building had been built. Fluc tiles of a remarkable character were also found here, with inscriptions rudely scratched upon the clay before baking

Near the centre of the arra meluded by the walls, on the side of the road which passes through, lies a portion of a sculptured marble capital, measuring four feet by three, which has probably belonged to a temple or some other public edifice which stood near this spot. It has been supposed that the forum of the Roman town was situated not far from this place. It is said that in the autumn, particularly after a dry season, the cyc may trace distinctly, by the different growth of the corn, lines of walls and buildings in all parts of the area of the ancient city, but the attempt which has been made to draw a plan of the ancient streets from these uncertain and indistinct indications can be rieved as no more than a vain exercise of the ingenuity. Pragments of large columns lay in the immediate vicinity of the farm house, and seem to indicate that there also stood an important public building.

Without the walls, on the north side, are the remains of an amphitheatre, of considerable extent, but neither so large nor so perfect as the one at Dorchester. The embankment surrounding the arena is thickly set with trees, which have probably contributed much to its decay. I saw of the interior of this amphitheatre is given in our plate.

I reguents of pottery, tiles, &c, are scattered over the surface of the ground in the whole area enclosed by the walls, and many articles of various kinds, with a great number of come, have been due up at different times. In the last century, a bruss cycle found here was exhibited before the Society of Antiquaries, and supposed to belong to a Roman military standard. A gold ring, with an inscription, and an integlio representing Venus Urania, was also found at Silchester some years and

SILCHESTER 153

Several bronze figures have likewise been dug up at different times. Mr. Barton, the present occupier of the farm, possesses an interesting collection of Roman autiquities found in Stelhester, consisting of a number of curious and elegant fibule, two of which are beautifully ornamented with blue and red enamel, a few stil and other implements, the weight of a steelyard representing the bust of a man, several weapons, and a large collection of coms, ranging through the whole period of the Roman occupation of the island, but those of Severus and his family are by much the most numerous. Two mutilated stones, bearing very important votive inscriptions, have also been found at this place. The first, dug up in the year 1732, is a dedication to the Hercules of the Segontiac, which proves the identity of Silchester with what the pretended Nennius calls Caer Segeint. This inscription ran as follows.—

DEO HER SAEGOY T TAMMON SAEN TAMMOY VITALIS HONO

Which has been read, Deo Herculi Segonitacorum Titus Tammonius Sanii Tammonii Vitalis filius ob honorem, ie Titus Tammoniis, the son of Senius Tammoniis Vitalis, dedicated this in honour of the God Hercules of the Sægonitaci. The other, found about the year 1741, is dedicated to Julia Domns, the second wife of the emperor Severus, and the mother of Caracalla and Geta, and, as she died about a D 217, it proves that this city existed long before the time of its pretended founder, Constantius Two of the titles here given to the empress, Mater Senatus and Mater Castrorum, are found on medals.

IVLIAE AVG MATEL SE NATVS ET CASTROR M BABINYS VICTOR OR

Which may be read, Julia Augusta matri senatus et castrorum M Sabimis Victoriuus ob honorum possut, i e Marcus Sabinus Victoriuus placed this in honoiu of Julia the empress, the mother of the senate and of the army

We have already alluded to one local traduton relating to Silchester, there is another which descrise notice. The peasantry of the neighbourhood call (or at least they did so in Camden's time) the Roman cours found here Onion's pennics. In the eastern wall, some distance to the south of the church, there is a cavern or arch called popularly Onion's Hole, because, according to the legend, a great giant, who dwelt in ancient times in this city, had made a dwelling in this spot

The church of Silchester, which appears in our first view, possesses outwardly few attractions, having been altered and partially rebuilt at a period when good taste was not predominant. The ancient door, which, with the original portion of the church, belongs to the style generally termed early English, is ornamented with a simple dog tooth moulding. The arches of the chancel spring from ponderous oc tagonal pillars, very slightly ornamented, and which appear to have been based upon the heavy foundation stones removed from the adjoining walls. The font, placed on similar stones, is octagonal, and quite plain. The windows contain remains of fine painted glass, upon one fragment of which may be distinguished the head of a bishop, behind which appear the towers of a city. It seems to have been a work of the fifteenth century. The wooden screen of the chancel, appaiently executed about the same time, is richly cavved with figures of angels bearing scrolls, interspersed with the pomegranate. The pulpit is of carved oak, and bears the inscription—

THE GUIPTU OF JAMES HORE GENT 1639

The church contains some memorials of this family. In the south wall is a very interesting monument to a lady, apparently of the reign of Edward I or of his successor. She has beneath a low pointed arch, her head supported by angels, and a dog at her fect. The figure is much mutilated, and, with the whole tomb, has been covered with whitewash, but upon the wall at the back of the recess are fragments of a painting in distemper, representing the lady whose effigy is below, in an attitude of prayer, borne up by angels. In the churchyard are two monuments of an earlier and still more interesting character, of which we intend to give an engraving and description in a subsequent paper. They are in a great state of decay, but deserve a more honourable resting place within the walls of the church.



A court fool from MS Reg 15 % IV (15th century)

THE BURLESQUE PESTIVALS OF THE MIDDLE AGES

In the first ages of Christianity, when - a persecuted sect - it trusted to the force of individual conviction for its converts, these latter, in joining the religion of the Saviour, gave up at once all their old superstitions and prejudices But when, in course of time, it became established as the religion of the state, the mass of the people soon disbe heved in the power of their old gods, and accepted the faith of the emperor Churches took the place of temples, and the statues of their idols were thrown down and broken without much repugnance. But there was a host of old superstitions, customs, and observances, intimately connected with the old idolatry of the people, which were so deeply rooted in their habits and social life, that it was not an easy thing to persuade converts made under such circumstances to consent to their abolition. In fact, the Christian teachers found an advantage in showing forbearance in the great religious revolution in which they were engaged, and they were wise in not shocking by a too abrupt change the deeply rooted prejudices of so many ages. It was their policy to substitute gradually Christian festivals in the place of pagan ceremonies, and thus, amid the most riotous feasts and processions of the ancient ceremonial, new names and new objects kept the popular mind fixed to a better faith In course of time, however, as the church itself became corrupt and its ministers venal, these popular excesses,

which had at first been tolerated from necessity, were encouraged by the very persons whose duty it was to discountenance them, and, during the middle ages, at certain periods of the year, even the holiest places became the scene of riotous festivals. which recalled in many of their characteristics the most licentious of the feasts of antiquity. It is true that these pseudo Christian ceremonics were condemned by the better and waser of the ecclesiastics, and that they were repeatedly proscribed by the councils of the church , but these condemnations were either merely formal, or they were rendered ineffectual by the supmeness and backwardness of those who ought to have put them in force. Too congenial with the general laxity of manners which characterised the feudal period, these ceremonies increased in force and intensity during the fourteenth and fifteenth centuries, until they became so great an object of public scandal that they could no longer be tolerated Yet in Catholic countries, such as France, and Italy, and Spain, they continued to be observed in a suppressed form until the great dislocation of society produced by the French revolution at the close of the eighteenth century

Among the Romans the latter part of the month of December was devoted to the festival had been restricted to one day in the middle of the month, but the period of celebration was afterwards extended to seven days, and it was followed by a multitude of other festivals of the same character called, from the circumstance of their commencing in the Calends of January, the firm Kalendarum, which were continued during the month of January,* and were but just closed at the time of the somewhat analogous festival of the Lupercals in February † This answers precisely to the period extending from the festivities of Christmas to the time of the carnival of modern times, of which the Roman festivities were undoubtedly the prototype. The resemblance between the old and the modern observances is too strongly marked to be easily mistaken. During the seven days of the Saturnaha masters were placed on an equality with their slaves, and all classes and ranks and even sexes were confounded together by disguises and masks, under cover of which were enacted a thousand different follies and extravagances These were precisely the characteristics of the iovous festivals of the middle ages I

dicati - MACROBIUS Saturnal Ib I c 2

[†] A curious coincidence is perhaps worth pointing out It is well known that at the Lupercalia the Luctr cals ran a) out the streets in a state of nudity a similar practice characterised the aturnaha A wr ter of the sixteenth century speaking of the festive practices of the Franconians at the period of the carminal, says -Atque i e pudor obset, qui se ludiero illi com nittunt.

^{*} Assunt fer & quas indulget magna pars mensis Jano , facces larvis obducunt, sexum et arintem mentientes viri maherum vestimenta muheres virorum indunot. Qui dam satyras, aut malos demones potius rei resentare volentes min o se aut atramento tingunt l'abitique nefando deturpant al inu li discurrentes Lupere in agunt, a quibus ero annuum suum dehrandi morem ad nos de fluxisse existimo -- Jo Bormus Auhan , Mores Le ges el Riuso num n Gent um 12mo 15"0 P 2"1 Lucian, Salurnal p 603, gives the following sum-

A theological writer who lived in 1182, Beleth, informs us that, in his time, in the archbishopric of Rheims and in other dioceses in France, at the fistival of Christmas the archbishops and bishops and other high ecclesiastics went to play at various games with the inferior clergy in the religious houses * We trace this custom among the elergy, called by Beleth Decembrian liberty, in other writers. In the Saturnalia a mock king was elected by lot, who ruled at the festival The practice of choosing mock officers, under the names in different places of lings, popes, abbots, &c , was retained in all the burlesque festivals of the middle ages in some parts a king is still chosen on the twelfth night. Public gambling was allowed at the Saturnalia. It is probable from the extract from Beleth that it was practised even by ecclesiastics at Christmas in former days, and from this custom we seem to have derived that of playing at cards at that period of the year. It is not necessary to point out the libertimem of speech and action which characterised the old as well as the modern Saturnalia

These latter were chiefly prevalent in the countries which have derived their language and customs from the Romans, such as the French, Italians, and Spaniards, and are not found to have prevailed so generally among the purer Germanic tribes The English festival of Christmas is of Saxon origin, and consisted chiefly in cating and drinking, the mummery and masquerading, as well as the few burlesque festivals we shall have to notice as belonging to Lingland in the middle ages, having been apparently imported from I'rance. On the Continent we may trace the Saturnalian observances and ceremonies almost without interruption from the Roman era. Tertulhan, in his treatise De Idololatria, accuses the Christians of his time of participating in these pagan festivals From the sixth to the twelfth century, and even later, we find the reclostatics and the canons of the church perpetually denouncing the pagan ceremonies observed at "the Calends of January ," and the words they use show us that, during this long period, the Saturnalia of the ancients were observed with all their extravagance and licentiousness by the Christians It will be sufficient to quote an instance or two St. I hams, who died in 659, forbide the exercise of "wicked or ridiculous practices on

mary of the practices at the balurnana - I restaur per seel dagener bannernefen am erantagegeren w un be na 1 p from an proof and we for not anymore, and according were sorry more I week on holo your elvineales whiches at 112 at 200 up is of alternation & law lines further a Lucian speaks of it as one practice of the "atutania,--- yener ngararfan am ajanter ere anto abys and and we as arivery

" Yeat ponante certesia la qui ses untaram est, at !

rel ctuam episcopi et archirpiscopi in e raubus cum aus Indant subdit a its ut etum sese ad furum pur dem ! tant. Lique have galurus libertus meta est Decembrus. noticeretos naivos un recesego mespopos aler nas quel to m s, ed ethores m aus furit et bec mene erei et ancium et pastorra velst quaism libertale dimetristar ferent per com demine suis part condition transmissa freta ag nire pest courcturem messium. Gasacaum tere magne errorse at est I suesies, have landell C mountained amorpraty substa laura bradilions case are labre -Batte can the furd by Darange

the Calends of January," in which it appears that people then disguised themselves with masks of old men, stags, &c * The Romans in their Saturnalia, according to some of the primitive fathers of the church, went in the disguise of animals. The Capitulare of Karlomann, published in 744, forbids the practice of indecent pagan ceremonics in the month of February (spurcalia in Februaria). In the collection of Decreta, Burchard, bishop of Worms, who died in 1024, forbids "the performance on the Calends of January of any of the ceremonics invented by the pagans," and he subsequently explains his meaning by anathematising those who presume to "celebrate the Calends of January with the pagan ceremonics, or who prepare feasts in their houses, or go about the streets singing and dancing ‡

However, although the Roman festivals were retained, the names under which they went and their original objects were entirely changed, and saints and martyrs were substituted for Saturn and Janus As they thus lost their individual character, the festivals took different local forms and names, and although all our medieval festivals of this description had one origin, we shall find it more convenient to describe them under their different titles of Feasts of Asses, or of Innocents, or of Fools, &c generally supposed that one of the original objects of the ancient Saturnalia was to give a day of joyous liberty to the service class of society in which they might in some measure repay themselves for the sufferings they were obliged to support during the rest of the year, and the prospect of which might afford some alleviation to their sad condition The miserable position of the lower classes under the feudal system, and the constant sufferings to which all classes were exposed, gave a zest to the wild outbreaks of folly and heentiousness which marked the medieval festivals that had arisen out of the older Saturnalia, and which were but too congenial with the laxity of manners that prevailed from the twelfth to the sixteenth century. They were absolutely neither more nor less than Folly personified, and, in accordance with their character, their most general title was that of Feast of Fools, or of Folly

I THE FEAST OF THE ASS

One of the most important personages in many of these festivals was the ass, which, as typical of stupidity, might perhaps be taken as an emblem of the character of the

^{*} Nullus in Kal Jan nefanda aut ridiculosa vetu los aut cervalos aut jotticos () fac at seque unensas super noctum componat neque atreas aut bitiloses superfluas exerces — Dachier Species tom v p 216 (Ed. 1651)

a paganis in entum est —Burchardi Decret in the Collect Decret Colon 1548

† 'l quis Calendas Januarias ritu paganorum colere
aut menasa cum lapidibna vel epulis la domibus suis

[†] Let alique qui la Cal. Jan aliquid fecerat quod | ducere presumperit anathema sit -16

aut mensas cum lapidibus vel epulis la domibus suis preparare et per vicos et plateas cantalores et choros ducere preparare

ceremonies in which it was introduced, but which in fact had a higher import. The ass, partly because it holds a somewhat more dignified position in society in the East, and partly because it has always been looked upon as the emblem of patience and humility, acts a distinguished part in Scripture history. It was an ass to which was given the power of speaking, and of resisting the unrighteous intentions of Balaam, it was on an ass also that the Virgin Mary bore the infant Saviour in safety to Egypt, and, subsequently, Christ made his triumphant entry into Jerusalem seated upon this animal At Beauvais, in France, a burlesque festival was formerly celebrated on the 14th of January, estensibly in commemoration of the flight into Egypt, in which the most beautiful young girl that could be found was seated on an ass, and led in procession to the church In a feast of fools (festum follorum) celebrated at Autun in the beginning of the fifteenth century, an ass was led in triumph into the church, accompanied by a crowd of people in disguises and grotesque dresses, chanting a song in praise of the animal At the feast of the conards of Rouen, which emoved great celcbrity in the fifteenth and sixteenth centuries, the "abbot," as he was called, rode about the town in a grote-que costume on an ass, while the crowd of followers indulged in coarse and burlesque songs, which, like those of the ancient Saturnalia, raked up all the scandal of the past year. One of these songs has been preserved, a strange mixture of French and Latin words -

De saloo bono nostro
Melion et optimo
Debemus fa re feie
En recenant de Gravinaria
Un grave chardon repent in vin
Il liu coups la tete
Var monachius in mease Vulo
Ugressun est e monasterio
C est dom de la Bacculle
Egressun est sane becotta
Pour aller voir dona Venus a
El fair le nipolle

It appears that the visits of dom de la Bucaille, prior of the abbey of St Taurin, to dame de Venisse, prioress of St Saviour at the same place, had been a subject of public scandal

There was, moreover, in various towns of France, such as Rouen, Sens, Dousy, &c, a regular festival at Christians entitled the Feast of the Ass, or the Feast of Asses, in which the clergy of the place took a prominent part, and more than one old church service book has preserved the "service" for this occasion. The following lines,

conveying the wish that all gravity should be banished, and nothing but gaiety be allowed, formed the commencement of the festival in the church of Sens —

"Lux hodie, lux lictitie, me judice, tristis Quisquis crit, removendus crit solemnibus istis Sint hodie procul invidue, procul omnia mesta , La ta volunt, quicunque colunt *Isiacria festa **

It appears from the service-books alluded to, that a place was decked out in the middle of the church for the reception of the festive animal, and that two clerks led the procession, singing a burlesque song in Latin, with a refrain or burthen in French. The subject of this song was the praise of the ass. it spoke of its Eastern origin, and of its beauty and strength in bearing burthens —

"Orientis partibus Adventavit asinus, Pulcher et fortissimus, Sarcinis aptissimus Hé, sire âne, hé"

It was born and bred "in the mountains of Sicsen," and passed the Jordan to visit Bethlehem —

Hie in collibus Siesen Enutritus sub Reuben, Transut per Jordanem, Sahut in Bethlehem. Hé, sire ûne, hé "

It appears that the burthen of the song, recovered from another source, consisted of the following lines —

" Hé, sire âne, car chantez, Belle bouche rechignez, Vous nurez du foin assez, Et de l'avoine à plantez "

The song went on to praise the ass above other beasts of burthen -

"Saltu vinest hunnulos,
Damas, et capreolos,
Super dromedarsos
Velox Madianeos
H6, sire ane, he

and to describe its food and mode of life. It innished as the procession approached the altar, and the priest then began a service in prose.

We know the character of this celebration chiefly by the preservation of the service performed on the occasion, but we are less acquainted with the other particulars of the festival than with those of some others of these burlesque ceremonies.

II. THE FEAST OF FOOLS

The most celebrated and popular of the medieval Saturnalia was the feast of fools, sometimes termed in older writers the fête des sou-diacres, the word sou being here intended as a pun on saoul (1 c. drunken). An interesting treatise out the history of these fe-tuals was published in 1741 by M. du Tilliot, under the title of "Mémoires pour servir à l'histoire de la Fête des Fous, qui se faisoit autrefois dans plusieurs Eglises " The period at which this festival was celebrated varied between Christmas and the Epiphany, but it was most generally held on the first day of the year. It had an ecclesiastical character, evidently derived from the religious character of the ancient Saturnalia. In the cathedral churches they elected a bishop or an archbishop of fools, and his election was confirmed with a multitude of ridiculous buffooneries, which served for a consecration, after which he was made to perform the pontifical duties, giving his public and solemn benediction to the people, before whom he carried the mitre and the crozier. In the exempt churches, or such as depended immediately on the holy see, they elected a pope of fools (unum papam fatuorum), to whom, with similar buffooners, they gave the ornaments and ensigns of the papacy. These popes, bishops, and dignitaries, were assisted by a clergy equally licentious. They uttered and performed a strange mixture of follies and impicties during the service of the church, at which they attended that day in masquerade dresses and disguises. Some wore masks, or had their faces daubed and painted, to cause fear or murth, while others were dressed in women's clothing, or in the garb of theatrical characters entering the choir they danced and sang songs of the most licentious description deacons and sub-deacons ate black-puddings and sausages on the altar while the priest was celebrating; others played at cards and dice under his eyes; and others threw bits of old leather into the censer to make a disagreeable smell. After the mass was ended. they broke out into all kinds of riotous behaviour in the church, leaped, and danced, and exhibited themselves in indecent postures; and some went so far as to strip themselves naked, and in this condition they were drawn through the streets with tubs full of filth and ordere, which they threw about at the mob Every now and then they storped, and exhibited immodest postures and actions, accompanied with analogous songs and speeches. Many of the lasty took part in the procession, dressed as monks and nune. The day was finished with eating and drinking, which merged into all kinds of scandalous disorders, contributing little to the morality of the towns in which these commonies were performed. Such was the general character of the feast of fools

Prequent attempts were made, from a period as early as the twelfth century, to

church in the town, but one of the statutes given by cardinal Thomas of Naples, in 1387, directed that the feast should be performed in its turn at each church, in order to avoid the occasions of division and scandal which occurred but too frequently during It was held in the two cathedral and the two collegiate churches at the celebration Christmas the priests celebrated on St John's day, the deacons and sub-deacons on St Stephen's day, and the singing men and children of the choir on Innocents' day Each order chose a cardinal in the two cathedrals exempt from the jurisdiction of the ordinary, and a bishop or abbot in the two collegiate churches, these were called the Lings of fools, and were clad in robes of dignity, &c Each party led its king in cavalcade through the town, dressed in grotesque costumes, and amused the public by their buffooneries When the processions of different churches met, they broke out into gross invectives against each other, and sometimes fought. All the churches of the town agreed to suppress these masquerades in 1518, on account of a sangumary combat between two of the processions on the bridge There were bishops of fools at Rheims and at Viviers, in the latter town it was the duty of the bishop of fools to feast the clergy at his own expense. In 1406 a clerk refused to submit to this condition, and he was subjected to a regular trial before the canons of the church, and condemned to pay for the feast, as according to the custom he was bound (ad solvendum prandium per episcopum stultorum dari et solvi consuetum)

In course of time the right of celebrating these burlesque ceremonies was given to the latty as well as to the clergy, and then burle que companies or societies were established in many towns in France. A company of fools (la companie des four) was Such festivals were most common in the towns of established at Cleves in 1381 Flanders dependent on the duchy of Burgundy There was a prince of fools at Lille,

ne do vent faire aucuns evesques ne arcevesques des fols qui portent en i eglise mitre croix crosse et aultres orne mens pontificaux jà p eça je requis à ceux de nos eglises de Saint Pere et de Saint Letienne de ceste ville que en observant in dite prograntique sanction voussissent cesser de faire en leurs eschises a la dite feste aux fols, evesques et arcevesques ainsi que anciennement avo ent acoustumé de faire ; à quoi par special a out voula obtemperer ceulz de la dite esglise de Saint Estienne, et encore ceste pre sente annee out cleu et fait ung arcevesque des fols vicaire d icelle esgisse fequel la veule et le jour de la Circonci sion hostre Seigneur fist le service en la dite esglise vestu en pontufcultus en baillant la benediction sulemnelle au peuple et le dit arrevesque en allant parmy la ville fai sort porter la croix devant ly et haubot la benediction en

la pragmatique sanction et les anciens dro is les dits fols | copale et quant on leur a dit que e estoit mal fait, ils ont dit que ainsi le fait-on a sens et que rous mesmes a es comande et ordonné faire la dite feste comblen que soye informé du contraire et que sis est le dimenche avant Noel aucuns des des Fols firent un jeu de personnages qu ils appelient le Jeu du sucre de leur arcecesque ou plus commun et plus publique heu de la dite ville, et illee à la fin du dit jen de quelque vile et prile mati re fat fait le dit sacre un soy moquant et ou tres grant e tupere du saint mistere de consecration pontificale et pourceque à eca choses je ne puis pas de moi mesmes pourroir pource qu ils sont exempts de ma jurisdiction et que les entes esglises sont a vous sugrittes et aves paissance de reformee tels abuts et aultres qu sis out fait et font charun an soube umbre de la dite feste je vous empur il vous places de pourtoir aux dits exces et abuts etc. Lacr pt à Troyes milant on grant derision et vitupere de la dignite arcreps | le L'Elle jour de jan les (seus sed culore d'anner

repress the dangerous licentiousness of the feast of fools, but without effect, and no serious check appears to have been given to it until the Reformation, subsequent to which its worst characteristics gradually disappeared before the force of public opinion, although, in some instances, these festivals continued to be kept up in the last century The documents relating to the early history of festivals of this description are naturally rare, but we truce them in many towns in France

At Amiens, as we learn from the registers of the chapter of the cathedral, on the 3rd December, 1438, several chaplains, who during the previous years had been elected popes of fools, claimed from the chipter sixty sols, left to support their festival by a pope of fools, named Jean le Caron In December, 1520, the chapter authorises the celebration of the feast, but on condition of abstaining from "insolences" and from unhanging the bells, and of paying for their own feast, to which the canons refused to contribute In 1538, however, the chapter gave fifty five livres towards the repast of the pope and cardinals of fools (papæ et cardinalium stultorum hujus civitatis) Later in the same year the chapter forbad the festival and the election of a pope, but scarcely four months had passed before the order was withdrawn, and in 1540 the chapter again contributed fifty livres Tournois towards the feast A few years afterwards the chapter made a more resolute attempt to suppress the feast, but it continued to be celebrated down to a much more recent period

At Chartres, also, a pope and cardinals of fools were elected, but the festival was there suppressed early in the sixteenth century At Senlis a pope was elected, and the ceremonics and processions were characterised by great extravagance. The clergy of Novon elected a king of fools, and it appears, by an entry in the registers, that in 1497 the church was scandalized by the heense which prevailed on the occasion * At Ham, in Vermandois, there was a joyous company called les sots de Ham, and they elected a prince des sots At Troyes, as we learn from the royal letters of Charles VII forbidding the festival, the feast of fools was celebrated arec grants excez, mocqueries spectacles, desguisements, farces, rigmeries (i e profane songs), et autres folies. A letter of the bishop of that city, relating to this feast as celebrated in his church, is given in the note below + At Besançon, the feasts of fools were at first performed separately at each

de leur feste aux fols ont fait plusieurs grandes moe queries dens ons et folies contre l'onneur et reverence de D eu et ou grant contempt et vitupere des gens d esglise et de tout l'estat eccles astique et ont plus excessivement fait la dite feste que ou temps passé n avo ent acoustumé et sy n ont pas esté contents de la faire ung jour ou deux mais I out faicte quatre jours entiers et out tant fait année aucunes gens d'esgli e de ceste ville soubs umbre | d'esclandres que raconter ne les saro e et pourceque selon

^{*} Ca ere a cantu carminum infam um et scandal osorum nec non similiter carminibus indecoris et mpu dicis verb a in ultimo festo Innocentium per coa fet de decantatis et si vicarii cum rege vadant ad equ tatu n solito nequaquam fiet chorea et tr pudia ante magnum portale saltem ta unpudice ut fiers solet

[†] Au surplus vous plaise savoir que ceste presente

church in the town, but one of the statutes given by cardinal Thomas of Naples, in 1387, directed that the feast should be performed in its turn at each church, in order to avoid the occasions of division and scandal which occurred but too frequently during the celebration. It was held in the two cathedral and the two collectate churches at Christmas the priests celebrated on St John's day, the deacons and sub deacons on St Stephen's day, and the singing men and children of the choir on Innocents' day Each order chose a cardinal in the two cathedrals exempt from the jurisdiction of the ordinary, and a bishop or abbot in the two collegiate churches, these were called the kings of fools, and were clad in robes of dignity. Se Each party led its king in cavalcade through the town, dressed in grotesque costumes, and amused the public by their buffooneries When the processions of different churches met, they broke out into gross invectives against each other, and sometimes fought. All the churches of the town agreed to suppress these masquerades in 1518, on account of a sangumary combat between two of the processions on the bridge There were bishops of fools at Rheims and at Viviers, in the latter town it was the duty of the bishop of fools to feast the clergy at his own expense In 1406 a clerk refused to submit to this condition, and he was subjected to a regular trial before the canons of the church, and condemned to pay for the feast, as according to the custom he was bound (ad solvendum prandium per episcopum stultorum dari et solvi consuetum)

In course of time the right of celebrating these burlesque ceremonies was given to the lasty as well as to the clergy, and then burlesque companies or societies were established in many towns in France \ \ \ \company \ \ of fools (la compagnie des foux) was established at Cleves in 1381. Such festivals were most common in the towns of Flanders dependent on the duchy of Burgundy There was a prince of fools at Lille,

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and similar institutions are met with at Valenciennes, Douai, Bouchain, Lungres, &c Such also was the Society of Mother fool (la societe de la mère folle) at Dijon, founded in 1482, a number of curious documents relating to which were published by Du Tilhot,

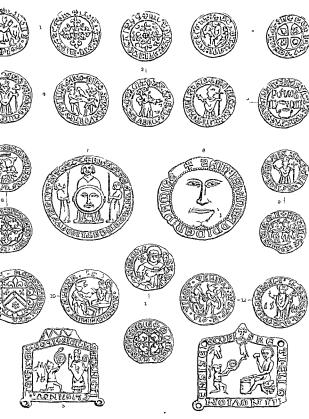


who has also given enginings of the standards, chariots, &c, used by the company in their processions. The standard was painted with heads of fools, and bore for device the dictum of Solomon, Stullorum infinitus est numerus. This company was sometimes called l'infantere Dyonnoise, its proceedings and deliberations were all carried on with a burlesque solemnity of form. The cut in our margin, taken from one of M du Tilhot's plates, represents the head of one of the standards of this company. La mere folle appears feeding a nest of young fools, while the père fou is seen underneith. The company had a seal bearing the figure of la mere folle seated, and iound the field the same inscription as on the standard.

III THE FEAST OF INNOCENTS

The feast of Innocents was closely alhed to, if not identical with, the feast of fools, and was celebrated in many towns of France with the same ceremonics. At Amens, in December 1533, the chapter of the cathedral granted sixty sols for the expenses of holding the feast of Innocents. Various entries in the register of the

chapter of Laon 1efer to this festival, in which it appears that the choristers went in procession through the town. On the eve of St Nicholas, in winter, they elected a bishop of Innocents, and in the same church there was elected a patriarch of fools. In 1518 a man was condemned to prison for eight days, at the complaint of the chapter, for having thrown fire from the top of a portal on the patriarch and his "consorts" when they were celebrating their festival on the eve of the Epiphany. The feast of the Innocents was also held in the church of Senlis, where the expenses were paid by the chapter, such also was the case at Noyon, where, in 1430, two rival bishops of the Innocents were elected, which gave rise to a great dispute. Bishops or archibishops of Innocents were also elected at Roye, Peronne, Corbie, Toul, Rheims, &c. The old statutes of the church of Toul give in account of the ceremonics connected with the chection, of the bishop of the Innocents, which will be found in a work published at



Paris in 1837, entitled "Monaies inconnues des Erêques des Innocens," &c, to which we are indebted for some of the materials of the present article. At the abbey of Corbie the expenses of the feast were paid by the prince of the Innocents, as he was called there (fest Innocentium, cujus confraternitatis codem anno (1516) eram princeps). These expenses were so great, that the monk who is here speaking was obliged to sell a house to pay for them. In 1479 the chapter of Rheims agreed to pay the expenses of the feast of the bishop of Innocents, only on condition that they should not carry masks, that trumpets should not be sounded, and that they should not ride on horseback about the town.

There was a point of resemblance between the medieval and the classic Saturnalia which, until recently, has escaped observation in the Roman festivals a sort of money, supposed to have been of thin copper or lead, was circulated under the name of sigilla and these sigilla, during the festival, formed an extensive article of commerce. According to Macrobius, the sale of the sigilla (sigillarorum celebritas) lasted during seven days, the bishops of the Innocents and of fools had in like manner a sort of money struck in lead, a great quantity of which has been of late years discovered in France. The author of the work on this subject just quoted (Moniares monnies des Exeques des Innocens, des Fous) has given engravings of upwards of a hundred specimens, bearing appropriate types and legends, from which we give a selection in the accompanying plate. Some of them bear on the reverse crosses of a very elegant design

The first of these, fig 1 of our plate, has, on the obserse, a grotesque personnge, wearing a capuchon, and mounted on an ass, with the legend NOVOIE DE LEVESQ NOOTH, on the reverse, a cross, with the same inscription in Latin, MONETY EFF INVOCENTIAL OF one side is a king, with

Fig. 2, found at Amens, is curious for its early date. On one side is a king, with his left hand extended over the letters 1 and 0 and what appears like a musical note, with the inscription AV GRE DEDILY S. ABO'DROIT, I c au gre de Dieu et à bon 'roit. On the reverse is the in cription MON NOVA EFT 1NOC At 1199, I c noncta nota episcopi Innocentium anno 1199

Fig. 3, also found at Amiens, appears to be of a date anterior to the systemth century. On one side a soldier is represented slaying a child, one of the 'Innocents,' with the ligend MONETA EFF INNOCENT, on the reverse is a plun cross, with two intres and two fleurs-de lis, and the inscription in French, MONOTE IN VESQ. BEST 1N.

Fig. 1 is the money of the archbishop of the Innocents of the parish of St. Firm in at Amiens. On one side appears a bishop in the act of giving h s bened et in, at American American sett. FIRMINI, on the other are two personages, one of

whom is dressed as a fool, with the inscription, NICOLANS GANDRAM ARCHIEPAS 1520

Fig. 5 relates to a man of the name of Turpin, who was archbishop of the Innocents at Amiens (where most of these pieces are found), apparently in the parish of St On one side we have a bishop, as before, with the inscription, MONETA ARCHIEFI TURPINI A° 1518 On the reverse the inscription, Faisons CES GROS PAR TOUT COURIR, surrounding a rebus (a thing much in vogue in France in the sixteenth century), consisting of the words po' Nos, with three pots of the kind called marmites, between the letters TE and NIR, which makes the second line of the couplet,-

> Falsons ces gros partout courar Pour nos marmites entretenir

A gros was a kind of coin

Fig 6 bears on the obverse two figures of fools, with the inscription, MAISTRE HOBE EPI SCTI G H, the last letters apparently designating the parish of St. German, and, on the reverse, the inscription, sir NOMEN рістум 1515 *

Tig 9 has again a bishop on one side, with the inscription, SIRL GVILLAMME GERVOIS , on the other three fools dancing, perhaps an allusion to one of the most essential acts of the feast of fools, with the inscription, PRVDENCE 1 LES BONS CONSOLL, r e prudence has good counsels

Fig 10 has on one side a shield with a chevron, and the inscription, MONETA 1542 On the reverse is a fool, with a bishop on a scaffold, NOVA STE MOE surrounded by the inscription, ANTHONNIVS TALMAR FR The last letters are rather indistinct, and should probably be Er

Fig 11 has on one side a figure representing St Jerome, with the inscription, SAINT ILROWE, on the other the inscription MONETA EPISCOPI INOCE H

Fig 12 has on the obverse a bishop, with a mimbus and double cross, and the date 1519, surrounded by the inscription, MO ANSELVI CATROVILLARD ARCEPT

* It may be observed an passant that some of these | HIC EST SIGNUM FACIEI BEAT: 10HANNIS DAY burlesque coins bear a striking resemblance to the pil grams a gas described in a former page of the present volume (p 21) and of which a more detailed account will be found in Mr Rosch Smith s Collectanca Anti una. The pretended head of St. John the Baptist was a They represent St. Eloi (or Ei grus) recei ing an offering great object of pagrimage in the cathedral of Amicus Two of the signs of this rehe apparently as old as the thirteenth or fourteenth century are engraved on our first is sigilled M BANCTI ELIGII NOVIONENSIA late (figs 7 and 8) the first in which the prest ap priscor; that on the other s mr TI ELIGIT pears shewing the face of St John has the inscription | YOVIOMENSIS EFISCOPE

TISTE the other represents the face itself and has the inscription SAIN: IEHAN: BADDIDEY DANIES Figs 13 and 14 on our plate argusimilar signs of St Elol of Noion who was also the object of pilgrimage of a screent or a cierge in the form of one in one the saint is working at his anvil The inscription on the

IV. THE FETE-DILU AT AIX IN PROVENCE.

These fectivals appeared in other places under a variety of different forms and names, which we will not undertake to enumerate. They were often accompanied with processions, in which different individuals were disguised to represent the persons of the Old and New Testament. One of the most remarkable of these was the l'ête-Dieu at Aix in Provence, said to have been established by king Runé of Anjou in the fifteenth century, which was continued in the last century. In the ceremonics on this occasion there was a strange mixture of profane with sacred personages, and the coarse and ludicrous manner in which the latter were represented caused no little scandal to pious individuals in forner days. The ceremonics were under the jurisdiction of a prince d'Amour, a rot de Bazoche, an abbé de la tille, &c, titles which seem to have had some allusion to the days of clivalry. The ceremonics consisted in mock-fights, dances, diableries, processions, &c, which are all described with engravings in a little volume entitled "Explication des Cérémonics de la l'ête-Dieu d'Aix en Provence," printed at Aix in 1777. Our first woodeut, taken from one of the plates in this book,

represents Lou grand
juée des dublés (the
great play of the devile) The two figures
in the middle represent
king Herod and his
daughter, who are fallen
into the power of the
evil demons, armed with
long tormenting-forks,
for their treatment of
John the Baptist The
different personages are
disguised with masks,
which seem sometimes



to have represented the heads of animals, and which appear in several instances rused above the face. One holds his mask in his hand. Others, among whom must be reckoned. Herod's daughter, hold their masks in their proper places with their left hands. According to the description of the play given in the book, "Herod

Laps sometimes to one side, sometimes to the other, shielding himself as well as he can with his sceptre against the forks, he finishes his play

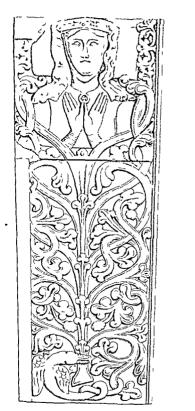
with his sceptre against the forks, he finishes his play by a great leap, and the devils quit him and wait for fresh orders 1" Another "play" is entitled La reino Sabo (the queen of Sheba). Her Arabian majesty is represented on her way to visit Solomon. We cannot resist the temptation to transfer to our margin the figure of the queen of Sheba, as an admirable example of burk-equing royalty.



V THE ABBOT OF MISRULE

The processions and ceremonies which we have just mentioned appear to be the remains of the Saturnalia of the middle ages in a degraded form. They appear also to have been preserved in England under the superintendence of an abbot of mixule, or (as he was termed in Scotland) of unreason, or, as he was often called, the lord of mi-rule Nearly all that we know of the ecremonies performed under the au-pices of this dignitary is found in that oft quoted passage of the puritan Stubb-, who published his " Anatomie of Abuses" in 1583 The lord or abbot of misrule was also an office of frequent occurrence in the households of princes and nobles, he was little more than a master of the Christmas revels, private Saturnals which it is not our object to describe on the present occasion Stubbs tells us that,-"Firste, all the wilde heades of the parishe conventying together, chuse them a graund capitaine (of all mischeef), whom their mnoble with the title of my lorde of misserule, and hym thei croune with great solemnitie, and adopt for their kyng. This kyng anomited chuseth forthe twentie, fourtie, three score, or a hundred lustic guttes, like to hymself, to waite uppon his lordely majestie, and to guarde his noble persone. Then every one of these his menne he investeth with his liveries of greene, yellowe, or some other light wanton colour, and as though that were not gaudie enough, thei bedecke themselves with scarffes, ribons, and laces, hanged all over with golde rynges, precious stones, and other jewelles doen, they tye about either legge twentie or fourtie belles, with riche handekercheefes in their handes, and somety mes laied acrosse over their shoulders and neckes, borrowed, for the moste parte, of their pretie mopiles and looving Bessies, for bussing them in the darcke Thus all thinges sette in order, then have they their hobbie horses, their dragons, and other antiques, together with their gaudic pipers and thunderyng drom mers, to strike up the devilles daunce withall Then marche these heathen companie

towardes the churche and churchevarde, their pipers pipying, their drommers thondering, their stumppes dauncyng, their belles lynglyng, their handkerchefes swyngyng about their heades like madmen, their hobbie horses and other monsters skirmishing amongest the throng and in this sorte their goe to the churche (though the minister bee at praier or preaching), dauncing and swinging their handkercheefes over their heades in the churche, like devilles incarnate, with suche a confused noise that no manne can heare his own voice. Then the foolishe people thei looke, thei stare, thei laugh, ther fleere, and mounte upon formes and pewes to see these goodly pageauntes so lemnized in this sort. Then, after this, aboute the churche their goe againe and againe, and so forthe into the churche varde, where thei have commonly their sommer haules, then bowers, arbours, and banquettyng houses set up, wherein thei feaste, banquet, and daunce all that daie, and (peradventure) all that night too, and thus these terrestrial furies spend the Sabbaoth date. Then, for the further innoblying of this honorable burdane (loide, I should saie), thei have also certaine papers wherein is painted some babblerie or other of imagerie worke, and these thei call my lorde of misrules badges These ther give to every one that will give money for them, to maintaine them in this their heathenric, devilrie, and who will not shewe hymself buxome to them and give them money for these the devilles cognizaunces, thei shall bee mocked and flouted at shamefully-(yea, and many times carried upon a cowlstaffe, and dived over heade and cares in water, or otherwise most hornbly abused) And so assotted are some, that there not onely give them money, but also weare their badges and cognizances in their hattes Another sorte of fantastical fooles bryng to these helhoundes or cappes openly (the lorde of misrule and his complices), some bread, some good ale, some newe checke, some olde cheese, some custardes, some cracknels, some cakes, some flauncs, some tartes, some creame, some meate, some one thing, some another"

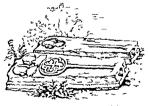


MONUMENT OF JOANE PRINCESS OF NORTH WALLS, DAUGHTER OF KING JOHN.

The very elegant slab, of which, by the kindness of the Ret II Longueville Jones, we are enabled to give the accompanying engraving, is now carefully preserved in the prix of Baron Hill, Beaumarais, the residence of Sir B Bulkeley, by whom it was saved from probable destruction. It was originally placed at Llanves, in the monastery founded by Llevelyn ap Jorwerth, prince of Wales, whose consort Joane, a natural daughter of king John, it commemorates. After the dissolution of the monastery it was removed, and, at the beginning of the present century, it was lying, face dominards, in a ditch near Llanvaes, the stone coftin it covered being used as a trough for watering horses. To this circumstance of inversion its good state of preservation is chiefly to be attributed. It is six feet long and three inches thick, and hes on a stone coffin of the same dimensions and about eighteen inches theek, and hes on a stone coffin of the same dimensions and about eighteen inches the deep. It is composed of a fine hard gritstone or sandstone, and the carnings on its surface are still sharp and perfect, though part of one side has been sawn off

The face of the princess, which was probably intended for a portrait, looks out somewhat sentimentally from the tracery which surrounds it. This kind of low half

effig. appears to have been the introductory step towards the more perfect sculptured figures which were common at a somewhat later period. In the churchy and of Silchester, as mentioned on a former occasion (p. 154), he, in a very neglected state, the two tombs represented in the accompanying wood out. In one of them the head of a lady is placed in a cross, in a similar mainer to that on the tomb of the trincess Joane, but it is much de-



faced. On the other we have two busts, apparently those of a man and his win

surmounting a closs. Neither of these monuments bear any inscription, and there is not even a tradition to point out the persons in memory of whom they were placed here, but they appear to be of the thirtcenth century

Monumental slabs, ornamented with the cross and no effigy, are common from the twelfth to at least the beginning of the fifteenth century, but it is difficult to fit their control of the control of the



exact date, except as far as we can conjecture by the general appearance of the monument steelf A considerable number of examples are given in the plates to the first volume of Gough's "Sepulchral Monuments" Sometimes they have an inscription, but the greater number are without, yet in many of them the cross is accompanied by the arms of the person whom it commemorates, or with the maignia of his tiade. A sword is not unfrequently carved beside the cross. On that given in our margin, taken from one of Gough's plates, a sword is represented on one side of the cross, and two bows on the other, with a horn sus pended beneath, and what appears to be a plain or defaced coat of arms at the foot of the cross. This monument is in Bowes church, York shire, and is supposed to mark the grave of a member of the family

of Bowes, on which name the two bows form a pun Its date is uncertain. In a somewhat similar slab in the church of Kirkby-in Ashfield, in the county of Nottingham, a pair of shears accompanies the cross, perhaps indicating that the person it commemorates was a clothier. Our next cut, a slab with a brass, is the tomb of Nicholas de Aumberdine (a fishmonger of London), in the chancel of Taplow church in Berkshine The full length figure of the deceased is here placed within the cross, and the trade is indicated by a fish at the foot. An inscription round the edge makes us acquainted with the name and trade but it has no date, though it is supposed to be of about the reign of Richard II.



The tomb of the princess Joane is a fine example of a class
of monuments that are not common. It was this princess who, according to tradition,
was engaged in a romantic but tragical intrigue, with one of hir husband's captives, the
youthful William de Brosse, in the year 1229. William de Brosse was a member of a
powerful English family on the border, and had been taken prisoner and confined in
Heavilya's easile of ther. His winning manners gained the confidence of the prince,
and he was admitted to a great digree of familiarity, until at length he was ransomed.
It is said that after he was set at hierty Llendyn discovered proofs of the midelity of

his wife, and resolved to take a ferocious revenge. He invited the unsuspecting lover to a feast, and there seized him, and immediately caused him to be hanged on a small ciminence in the dell adjacent to the castle. The tradition says that the angry prince led his wife, who was ignorant of what had taken place, to a window which commanded a view of the gallows, and there, with a sarcastic smile, reked her how much she would give to see her paramour. A fragment of what appears to have been a Welsh ballad, containing the question of the prince and the lady's answer, was obtained by Pennant from the oral recitation of the peasantry of the neighbourhood, and is thus by him given in English....

- " Lovely princess,' said Llewelyn,
 - 'What will you give to see your Willim "
 - Wales, and England, and Lleweljn,
- I'd freely give to see my Willia ' "

The princess lived eight years after this event, and appears to have regained the affections of her husband, who erected the monastery of Llamaes over her grave, "whose pleasure it was," as Caradoc of Llancarian expresses it, "to be here burned." The monastery was consecrated in 1240 by Howel bishop of Bangor, but, in a few years afterwards, it was burnt in an insurrection of the Welsh. Edward II, in pity for the sufferings of the brotherhood, remitted them the taxes they once him. In the war with Owen Glyndowr, the friars having shown a disposition to take part with that chieftain, Henry IV, plundered their bouse, killed some of them, and imprisoned the rest, but he soon afterwards hierated them and made restitution. After the dissolution Henry VIII sold the property, and it came into private hands. In the sequel the monastic buildings were destroyed, and the tomb of the princes, in memory of whom they had been erected, was discerted in the manner above described.

THE FABULOUS NATURAL HISTORY OF THE MIDDLE AGES.

THE history of science in the middle ages contains much that is rational and new, but it is mixed with strange and extravagant notions. This is peculiarly the case in the natural sciences, where, beyond the dim outline of positive observation, men's imagination ran wild, and the natural love of the marvellous gave being to a host of monsters which have gradually disappeared before the light of modern research. The vague notions of the ancients relating to the animals of the interior of Asia and Africa, formed the groundwork of many a strange and romantic medieval fiction, and these latter were intermixed with monstrous stories of Saracenic origin. From these materials were compiled a great number of medieval treatises on natural history, which most commonly passed under the title of Bestiaries. Natural history in the middle ages, especially subsequent to the eleventh century, was treated with two objects—the cure of diseases, or the moral doctrines which were supposed to be mystically typified in the qualities and habits of the different tribes of animated nature. The last was the peculiar object of the popular Bestiaries, where the description of each animal is followed immediately by its moralisation, as in Æsop's fables · medicine was the more peculiar object of the herbals. Bestiaries and herbals are of frequent occurrence in early manuscripts, and are often accompanied with drawings which picture to us more exactly than the text the notions of different people in different ages of the animals of far-distant clinics.

One of the favounte animals of the medieval naturalists was the unicorn, or, as it was named by the ancients, the monocer os. Pliny (Hist. Nat. vin. 21) sums up in a few words the notions of the ancients relating to this animal. it had the body of a horse, the head of a stag, the feet of an elephant, the tail of a boar, with one black horn two cubits long in the middle of its forchead. According to the ancients, it was impossible to take this fierce animal alive. The medieval legends differed in this point, this animal, the symbol of chivalry, became tame in the presence of a pure virgin. One of the

carliest bestiaries, the Anglo Norman poem of Philip de Thaun, written in the reign of Henry I gives the following account of the mode in which it was caught —

" Monosceros est beste. un corn ad en la teste. Por reo ad as a nun. de bue ad facun Par pucele est prise, or oez en quel guise Quant hom le voit eacer e prendre e enginner, Si vent hom al forest n sis repairs est La met une pucele hors de cem sz mamele, E par odurement monosceros la sent. Dunc vent a la pucele, e si basset sa mamele. En sun devant se dort issi vent a sa mort . La hom surrent atant ki l ocit en dormant U trestut vif le prent, si fait pius sun talent. *

' Monosceros is an animal which has one horn on its head, Therefore it as so named, it has the form of a goat , It is eaught by means of a virgin now hear in what manner When a man intends to hunt it and to take and ensnare it, He goes to the forest where is its repair , There he places a virgin, with her breast uncovered And by its smell the manasceros percenes her , Then it comes to the virgin and kisses her breast, Falls asleep on her lap and so comes to its death . The man arrives immediately and kills it in its sleep Or takes it alive, and does as he likes with it '

If a damsel ventured on this undertaking who was not a pure virgin, she was in

danger of being torn to pieces Our woodcut, representing the capture of the unicorn in the manner described above. is taken from an illumi nation in a very good manuscript of the common Latin bestiary, of about the end of the twelfth century (MS Harl No 1751, fol 6, v") The horn of the umcorn was a terrible weapon, so hard and so sharp that nothing could resist it The wonders of this horn, as related

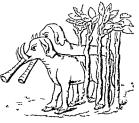


by European and Arabian writers, are too numerous to repeat It was supposed to be an absolute preventive against the effects of poison. When used as the handle of a knife it would give notice, by a sudden sweating, of the presence of poison in the meats that were served on the table, and any liquid drunk from a cup made of this material was a certain cure against the poison when taken. Even in the writings of the naturalists of the Elizabethan age, the unicorn occupies a prominent place Al though the question of its existence had then begun to be debated, the wonderful virtues of the horn were still recounted at full

The great enemy of the unicorn was the elephant. When the former went in search of its gigantic foe, it is said that it sharpened its horn by rubbing it on a stone, and then slew the clephant by piercing it in the belly

The people of the West, in their frequent intercourse with the Saracens, must often have had opportunities of making themselves well acquainted with the form and habits of the elephant, yet even this animal is the subject of many fables. As early as the year 807, the khalif Haroun al Raschid sent an elephant as a present to Charlemagne, which was an object of wonder and admiration to the Franks In 1255 the Ling of France, St Louis, sent an elephant to Henry III of England, of which there is a drawing by Matthew Paris in MS Cotton Nero D I, made, according to the statement of that writer, from nature, yet evidently maccurate. Another drawing of the same elephant is found in a manuscript of the time, also in the Cottonian Library (Julius D VII), at the end of the chronicle of John of Wallingford Both these chronicles give an account of the elephant and his habits, containing some truth mixed with a good deal of fable It is described as ten feet high The drawings of the elephant in old manuscripts differ

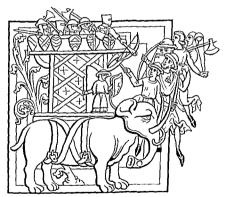
essentially from one another This ani mal is described by medieval naturalists as having no joints, yet in both the ex amples we give the joints are made very visible The first is taken from a MS of the fifteenth century (MS Rez 15 L \I), where it forms one of the illus trations of the romance of Mexander. which is interspersed with descriptions of the strange animals and monsters of the East. The elephant is here repre sented with hoofs like those of a cow. and its trunk is made in the form of a trumpet. The romance of Mexander, just mentioned, contains frequent allusi us to



elephants and to their use in war among the Easterns, which must have made them familiar to the innumerable readers of that work. The English version of this romance, composed in the fourteenth century, pretends that there were forty thousand elephants in the army of Darius —.

'Fourty thousand, alle astore, Ohfauntes let go to-fore Apon everiche olifaunt a castel, Theryn xu, knyghtis y armed wei They scholle holde the skirmyng Arevas Alisaundre the kyng '

In our next cut (taken from MS Harl No 4751, fol 8, v°, of the end of the twelfth century) we have an elephant, with its castle and armed men, engaged in battle



The bestiances relate many strange things of the elephant. They say that, though so large and powerful, and so courageous against larger animals, it is afraid of a mouse and they inform us that it is of nature so cold, that it will never seek the company of

the female until, wandering in the direction of Paradise, it meets with the plant called the mandrake, and eats of it,* and that each female bears but one young one in her life.

The mandrake (mandragora) was one of the most remarkable objects of medieval superstation. At the end of the sixteenth century, when the credit of this plant was on the decline, Gerard, in his Herbal, gives the following description of it .- "The male mandrake hath great, broad, long, smooth leaves, of a deepe greene colour, flat spred upon the ground, among which come up the flowers of a pale whitish colour, standing every one upon a single smal and weak footstalk, of a whitish green colour in their places grow round apples of a yellowish colour, smooth, soft, and glittering, of a strong smel, in which are conteined flat and smooth seedes, in fashion of a little kidney like those of the thorne apple The roote is long, thick, whitish, divided many times into two or three parts, resembling the legs of a man, with other parts of his bodie adjoining thereto, as it hath beene reported; whereas, in truth, it is no otherwise than in the rootes of carrots, parsneps, and such like, forked or divided into two or more parts, which nature taketh no account of. There have been many ridiculous tales brought up of this plant, whether of olde wives, or some runnigate surgeons or phisickmongers, I know not (a title bad mough for them), but sure some one or moe that sought to make themselves famous m skillfullnes above others were the first brochers of that errour I spake of. They adde further, that it is never or verie seldome to be found growing naturally but under a gallows, where the matter that hath fallen from the dead bodic hath given at the shape of a man, and the matter of a woman the substaunce of a female plant, with many other such doltish dreames They fable further and affirm, that he who woulde take up a plant thereof must tie a dogge thereunto to pull it up, which will give a great shilke at the digging up, otherwise, if a man should do it, he should certainly die in short space after; besides many fables of loving matters, too full of scurrilitie to set foorth in print, which I forbeare to speake of , all which dreames and olde wives tales you shall from henceforth cast out of your bookes and memorie, knowing this that they are all and every part of them false and most untrue. For I myselfe and my servaunts also have digged up, planted, and replanted verie many, and yet never could either perceive shape of man or woman, but sometimes one straight roote, some-

Si satten voluerit facere filos, sulit ad orientem frope parallunar, et at ili abtor qua vocatur mandra gora, et vudit cum femina sua, que prusa accipit de arbore, et dat masculo suo, et sedical et um donce manducert, ataliungue la utero concipit. MS Ilari No. 4731, foi 8, vo. The leglish metrical bestlury, printed, from a manueript of the thieteralt cratury in the

* Si autem voluerit facere filos, valit ad orientem | British Museum, In the Reliquie intique, 1 222, ope paradisum, et est ibi arbor que vocatue mandra | says:---

" Or he arn so holde of kinde, Sat no goldpe is hem minde, til he neten of a gres, Se name is mandragores, siken he bigeton on, &c " tunts two, and often size or season braunches comming from the maine great roote, even as nature list to bestowe upon it as to other plants. But the idle drones that have hitle or nothing to do but to cate and drinke, have bestowed some of their time in carring the rootes of brionic, forming them to the shape of men and women, which falsifying practice hath confirmed the errour amongst the simple and unlearned people, who have taken them, upon their report, to be the true mandrakes."

The extraordinary virtues of the mandrake were celebrated even in the classic ages, and Pliny (Hist. Nat. xxv. 13) describes the caution with which it was grithered. Those who are going to dig it up, he says, avoid a contrary wind, and first circumseribe it with three circles with a sword, afterwards they dig, looking towards the west. It was said by some to have been the ingredient used by Circe,—

"whose charm d cup Whoever tasted, lost his upright shape, And downward fell into a grorelling swine."

And hence it was by some named Circeum. Pliny says nothing of the close resemblance which, in the middle ages, the root of the mandrake was said to bear to the human form, even to the distinction of the sexes in the male and female plant. The woodcut

in the margin gives two representations of the mandrake one from MS Cotton Vitel. C. III of the tenth century, where it is illustratine of the Anglo-Saxon translation of the pseudo-Apuleus de herbis, the other, of the fundle plant, from drawings by an Italian artist, in MS. Addit, No 5281 (in the Brit Mus), of the earlier part of the sixteenth century. The Saxon treatise says of it.—"This plant, which is called mandragora, is great and large called mandragora, is great and large



in appearance, and it is very efficacious. When thou shalt gather it, when thou conest to it, thou wilt perceive it by its shining by night like a lamp. When thou first sees its head, bind it quickly with iron, lest it escape thee. Its virtue is so great that when an impure man comes to it it quickly escapes him iron, as we said before, and so thou shalt dig around it, so as not to touch it with the iron, but it would be better to dig the earth with an ivery staff and when thou seest its hinds and feet, bind them. Then take the other end, and bind it to a dog's neck, so that the dog be hungry, afterwards throw meat before the dog, where he cannot

reach it without tearing up the plant. It is said of this plant that it has so great power, that whatever thing draws it up, that thing will instantly perish." Philip de Thaun, in his bestiary, adds some particulars to this descriptive account. He says:—

> " Hom ki la deit cuilir. entur la dest fuir. Suavet belement qu'il ne l'atuchet nent : Puis prenge un chen lied, à li sait atachet. Ki ben seit afermée. treis jurs ait junée. E pain li seit mustrez, de luinz seit apelez ; Li chens à sai trarat, . la racine rumperat, E un cri geterat, li chens mort encharat Pur le cra ou'il orat : tel vertu cel herbe ad. Que nuls ne la pot our. sempres n'estoce murrir. E se li hom le oait. enes le pas murreit -Pur ceo deit estuper ses orailes, e guarder Que il ne oi le cri, ou'il morge altresi, Cum li chens ferat ki le cri en orat."

"The man who is to gather it must dig round about it, Must take great care that he does not touch it; Then let him take a dog bound, let it be tied to it. Which has been close shut up. and has fasted three days, And let it be shewn bread. and called from afar : The dog will draw it to him. the root will break, And will send forth a cry, the dog will fall down dead At the cry which he will hear . such virtue this plant has, That no one can hear if, but he must always die. And if the man heard it, he would immediately die: Therefore he must stop his cars, and take care That he hear not the cry. lest he die, As the dog will do which shall hear the cry."

This superstitious legend was an article of behef down to a late period, and is alluded to more than once in Shakespeare. Thus, in the "Second Part of Henry VI." act in scene 2.—

" Would curses kill, as doth the mandrake's groan."

And in "Romeo and Juliet," act iv. sc. 3,-

" and sarries"like municules, 'corn out of 'her-outh,
That hving mortals, hearing them, run mad."

Figures of the male and female mandrake, with its roots representing a clearly defined human body, are found in nearly all the illustrated herbals from the tenth century to the satecenth. It may be sufficient to refer to the Herbarus zii Tultech, printed at Augsburg in 1883; the Hortus Samitatis, printed in 191; the "Grete Herball," printed in England early in the sixteenth century, and the somewhat earlier Frinch work from which it was compiled. The fabulous accounts of this plant had,

however, begun to be controverted at the begunning of the sixteenth century, and in a few illustrated books, such as the collection of woodcuts of plants published at Franck-fort-am Mayn, in 1536, under the title of Herbarum imagines tita, the mandrake is represented with a carrot-shaped root, which presents no extraordinary characteristics Still, at a much later period, the old legend is frequently referred to, as in Sir William Davenant's comedy of "The Wits" (Dodsley's "Old Plays," vol vin p 397),—

' He stands as if his legs had taken root A very mandrake '

The delusion was long supported by the tricks of people who made artificial mandrakes, which were carried about and sold "unto ignorant people" Sir Thomas Browne ("Vulgar Errors," lib in c 6), speaking of the common behief relating to the mandrake, says — "But this is vain and fabulous, which ignorant people and simple women believe, for the roots which are carried about by impostors to deceive unfruitful women, are made of the roots of canes, briony, and other plants, for in these, jet fresh and virent, they carve out the figures of men and women, first sticking therein the grains of barley or millet where they intend the hair should grow, then bury them in sand, until the grains shoot forth their roots, which, at the longest, will happen in twenty days they afterward clip and trim those tender strings in the fashion of beards and other hairy integuments. All which, like other impostures once discovered, is easily effected, and the root of white briony may be practised every spring." In Lapton's effected, and the root of white briony may be practiced every spring." In Lapton's other methods of making artificial mandrakes are described.

The medieval naturalists speak of the mandrake as being a remedy for all diseases "except death' It was most celebrated for its aphrodisiae virtues, for its supposed efficacy in removing barrenness, and for its power as a soporfic of the root taken as a drah, the apples eaten, or even if only placed under the ear in bed, were said to produce deep sleep This quality is frequently alluded to in the old writers, such as Shakespeare ("intony and Cleopatia," act i scene 5)—

" Cleo — Hat ha!
Give me to drink mandragore!
Char — Why madame?
Cleo — That I might sleep out this great gap of time

And Massinger ("The Unnatural Combat) -

Here s mus c
 In this bag shall wake her though she had drunk opium
 Or caten mandrakes

As a specimen of other still more extiaordinary virtues ascribed to this plant, we may quote a story told by the writer of an English herbal of the fifteenth century, in MS Arundel (Brit Mus), No 42, fol 31, v°, who says —"Whanne y was yongere, y knew a man of age passyng 80 yer opynyon of hym fleyh that wonder he was in gold, and that a mandrage rote he hadde in shap of man, and that every day he fond a fayr peny therby. This opynyon was rif of hym. Thre yonge men and y, only for the opynyon, on a nyght hym absent, privyly that non visite but we, brosten the lok of a strong litel cheste of his, and mo suche vessels had he noght, and we fonde ryght noght ther yn but a clene lynen clowt, and ther yn wondyn an ymage nerhand fot long, havyng alle lyneamentys and here in alle placis and privy membris and all that verro man hath, saf flessh, bon, and hf, and a faire peny therby, more other thyng founde we non. Wel we assayden and provedyn and foundyn and knewyn that it was a rote wel we sette oute marke on the ageyn another tyme, but myght we nevere after sen the cheste ne no swuche thyng of that man mor."

The Saxon Herbal in the Cottoman Manuscript to which we have alluded above, is interesting as the earliest treatise of this kind in our language. It is full of drawings of plants, which, considering the age, are not ill executed, and these are intermixed with drawings of venemous insects and reptiles, against the bites of which the different plants were believed to be efficacious remedies. The great number of cases of this kind would seem to show that in those early times our island abounded more in noxious misects and reptiles than at present. Among the former our older writers mention not unfrequently the attercop, or spider, as it is generally interpreted. The Saxon Herbil



furnishes us with the figure of an attercop, which we give in the margin. It can hardly be considered as an attempt to represent a common spider, and as our native spiders are not of the dangerous character under which the attercop is represented, we cannot help supposing that the latter name belonged to some spicies of the insect now unknown. A collection of nutracles of the latter than the latter has been a fine program appropriate of the four

St Winefred, printed by Hearne from a manuscript apparently of the end of the four-teenth century, tells us how "In the towne of Schrowysbury setam in men togedur, and as they seton talkying, an atturecoppe cum owth of the work (walls), and bote hem by the nekkus alle thre, and thow hit greeyd hem at that tyme but lytulle, sone aftur hit rencoled and so swalle her throttes and forset her braythe, that 19 of hem wiron deed, and the thridde was so nygh deed that he made his testament, and made hym redy in alle wyse, for he he ped now the but only dethe" He was, however, cured by the application of water in which the bones of St. Winefred had been washed!

Our next cut, taken from MS Egerton (in the British Museum), No 613, fol 34, vo,

represents an imaginary bid, called by the metheral naturuslasts the caladrius. According to the Latin beshary of the Harlean imanuscript already quoted, the caladrius was a bird entirely white, which loved to frequent the halls of kings and princes If it were brought to any one



labouring under a dangerous illness, it would turn its head from the patient in case

• there was no hope of recovery, but if the man were not fated to the, then the burd

"looked him in the face, and, by so doing, took his infirmity upon itself, and flew into
them towards the sun, and burnt his infirmity and dispersed it, and so the sick man
would be cured" * The manuscript from which our woodcut is taken contains the
Anglo-Norman metrical bestimay of William the clerk, composed at the beginning of the
thirteenth century, which gives the following account of this buid —

"Anlafrase est une overals
Sor tox autres curtes a beals,
Altres blanc com est la mess
Mot par est est osseals curtes
Autono feiz le trove l'em
El pays de Jerusalem
Guant home est en grant maladic,
Ke l'em dessepare de sa vie
Done est cust ouerals sportez,
Se cul dest estre consfortez
El repasser de cel malage,
L'onest le toura le visege,
L'onest le toura le visege,
L'onest le toura le visege,
L'onest le cort construct
L'onest le cort con eutre part

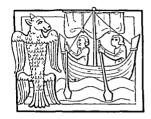
Ja ne fra vers li regart "

' Caladrius is a bird Courteous and beautiful above all others. As white as is the snow Very courteous this bird this. Sometimes one finds it In the country of Jerusalem When a man is in great sickness, That one despairs of his life. Then this hird is brought . If this man is to be solaced And to recover from his disease, The hard turns to him its face. And draws to itself the infirmity And if he is not to recover his health The bird turns the other way It will not give a look towards him '

Among the monsters of the deep one of the most remarkable was the serra or serre It is described as having the head of a hon and the tail of a fish, with ungs to fly

^{*} Et assumit omnem ægritudineni hominis intra se, ejus, et dispergri sam et sanetur infirmus --MS Harl et volat in aera contra solem, et comburt infirmitatem | No 4751, fol 40, 1°

When the serre sees a ship, the bestiaries tell us, it flies up, and as long as it can keep



above water near the ship it holds off the wind, so that the ship cannot more. When it can support itself no longer in the air it dives into the water, and the ship is then freed from the unnatural calm. Our cut is taken from MS. Egerton, No. 613, fol. 33, v°

"The whale," says Philip do Thaun,
"is a very great beast. It lives always
in the sca, it takes the sand of the sca,
spreads it on its back, raises it cif up in
the sca, and lies still on the surface.

The sca-farer sees it, and thinks that it is an island, and lands upon it to prepare his meal. The whale feels the fire, and the ship, and the people, and will dive and drown

them all if it can " It is added, as another "nature" of the whale, that " when it wants to cat it begins to gape, and, at the gaping of its mouth, it sends forth a smell, so sweet and so good that the little fish, who like the smell, will enter into its mouth, and then it will kill them and swallow them." Our cut is taken from MS Harl No 1751, fol. 69, 12. It is further illustrated by an incident in the curious legand of St. Brandan " And than they sayled forth, and came some after to that load, but bycause of lytell depthe in wife



place, and in some place were grete rockes, but at the laste they wente upon an ylonde, wenyage to them they had ben safe, and made thereon a fyre for to dresse theyr dyner, but Saynt Brandon abode styll in the shyppe. And when the fyre was ryght hote, and the neet nygh soden, than this ylonde began to move, wherof the monks were aferde, and fledde amone to the shippe, and left the fyre and meet behyade them, and merayled sore of the movyng. And Saynt Brandon comforted them, and sayd that it was a grete fyshe named Jasconye, whiche laboureth nyght and days to put his tayle in his mouth, but for gretness he may not "A year afterwards the adventurers return to the same spot, "and amone they sawe theyr caudron upon the fyshes backe, whiche they had left there ut monethes to fore" This story appears to have come from the East Every reader will recollect the similar incident in the lustory of Sinbad in the "Arabian Nights"

. The syren of the middle ages was a mere copy of the poetical being of the ancients,

and had httle in common with the nixes and mermaids of northern popular mytho logy. The representation of this creature given in our margin is taken from one of the illustrations to a Latin bestiary in MS Sloane, No 3544. According to the le gend, when the weather was



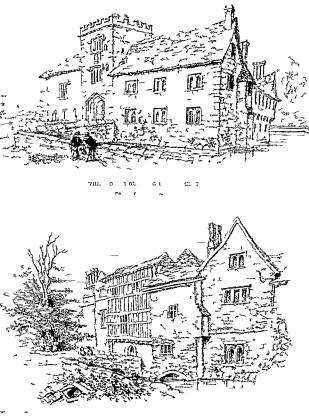
stormy the mermaid began her song, the sweetness of which lulled the sailor who heard it to sleep, and thus he perished in the tempest

We have given but a few specimens of the fables relating to animals which are scattered over the bestiaries and other writings of the middle ages but we have not space to continue the list. The subject is worthy of attention not only because it forms a curious chapter of the history of the development of knowledge and intellingence, but because, if the strange beasts which are sculptured with so much profusion among the architectural orimanents of the middle ages have, as some suppose a symbolical meaning, it is in these bestiaries that we must look for their interpretation for as we have observed at the beginning of this article, in these each animal is made the subject of a moralisation. Thus the unicon is said to represent the Saviour, and the maiden the Virgin Vary, the male and female elephants signify than and Lie, the caladrius is typical of Christ, who took upon himself the sins of those who are to be saved, the serre and the whale both represent the devil, and the syren is symbol or

of the riches of this world, which allure men to their destruction. In this manner the whole range of animal nature was made to be full of spiritual instruction.

The popularity of these wonderful stories had a powerful and injurious influence in retarding the advancement of science. Fable was more acceptable to the general reader than truth, and it was long before even scholars themselves could emancipate their minds from this intellectual thraldom. Even serious and (in general) accurate writers, like William de Rubruquis, were led astray. The earliest medieval account of such monsters is contained in a supposititious letter from Alexander the Great, during his Indian expedition, to his master Aristotle, which appears to be derived from some Eastern original, and of which there is an Anglo-Saxon translation. It was from this circumstance that the fabilious accounts of monsters supposed to have been seen and overcome by this great here found their way into the Romance. The belief in them was in the fourteenth century riveted on people's minds by the no less extraordinary adventures of Sir John Maundevile.





THE MOAT HOUSE, IGHTHAM, KENT.

The village of Ightham is situated in a sceluded part of the county of Kent, in a deep ravine in the ancient forest or weald, about seven inles from Tonbridge and fix from Sevenoaks. It bears in its external features an air of great antiquity, and contains some fine half timbered houses of an exceedingly picturesque character. The church sales is interestine, and contains a sepulchral monument engraved by Stothard in his disso is interestine, and contains a sepulchral monument engraved by Stothard in his 'Monumental Effigies of Great Britain,' which is believed to commemorate Sir Thomas Cawne, who resided in the reign of Edward III at Nulcomb, a manor in the adjoining parish of Seale. This chigh is placed in the north wall of the chancel, and presents a rich example of the armour of the time.

But the most interesting object in the parish of Ightham is the ancient manorial dwelling called the Moat, which is represented in the accompanying plates. As early as the reign of Henry II this manor was the property of No de Haut, and it remained that family with interruption until the reign of Edward IV, when Richard Haut ned the duke of Buckingham in an abortice attempt to raise an insurrection in favour the exiled earl of Richmond, and his estates were seized by the crown. The Moat ate was given to Sir Robert Brakenbury, the heutenant of the Tower, who is cele ated in history for his refusal to be the instrument of Richard III in his designs unsit the lives of his infant nephews. Both the new possessor and the old possessor the Moat were piesent at the battle of Bosworth Field on different sides. Braken ury was slain, and one of the first acts of Henry VII, after his accession to the rone, was to restore Richard Haut to his patrimon). It afterwards passed through male heurs until it came into the possession of Sir Wilham Selby who died in 1611

here are monuments of him and his wife in the church.

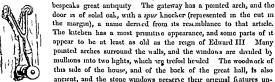
The Moat House is perhaps one of the best examples we have now remaining of the rithed manor house of feudal times a large portion of it is probably the work of rithed manor house of feudal times a large portion of it is probably the work of mee one of the Hauts in the fourteenth century, but considerable additions and alter tions at pear to have been make by Richard Haut after his restoration to his family

estates, or by one of his immediate successors. It stands in a woody dell, at some distance from the village, and is surrounded by hills and elevated ground, from whence the springs descend and form the moat which surrounds the house, which is singularly clear and free from impurities. The building forms a square, with an entrance tower in the middle of the north side, approached by a bridge, as represented in our first plate. On the south side, which is the most picturesque, and is represented in our second view, another bridge leads by a smaller gateway to the kitchen, servants' rooms, and domestic offices. To the north, on the outside of the moat, is the farmyard and stable, represented in the accompanying cut,—a timber building, probably of the Elizabethan

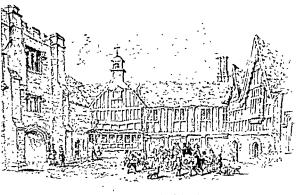


period, with wood work of a very picturesque character, and a small bell turret in the centre. This encloses a square of some extent opposite the principal gate, which is now approached by a stone bridge of two circular arches, occupying, in all probability, an older drawbridge. On the tower over the arched gatenay are sculptured the arms of the old possessors. The principal apartments are on this side of the building

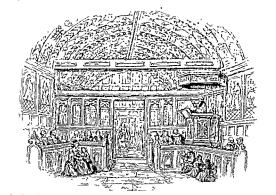
The bridge leading to the kitchen is of one arch, and of very solid construction, but probably of the same date as the other. Every feature of this side of the house



touched by the spirit of modernisation



COSTANTICE TO MATERIAL TRACKETS



The principal gateway leads into a square court, represented in the upper view of our second plate. The principal spartments, as we have before stated, occupy the side by which we enter. They are generally small, and are panelled with oal, carved in what has been termed the "napkin pattern," an ornament which appears to have been brought from Flanders, and which was very generally adopted in this country in the reign of Henry VIII. These apartments contain some good fire-places of the Elizabethan era, and a very fine example entirely covers one side of the largest room on this side of the house. The ground floor here, as well as throughout the building, is



devoted to staircases, servants' rooms, or domestic offices. The upper, or state rooms, communicate by means of the corridor, of which a view is given in our cut. The windows of this corridor are ornamented with the arms of the family

The south side (to the left hand on entering the court) contains the chapel, which occupies the upper floor of the entire side, and has towards the court a bell turret above a wooden gable. Facing the principal gate is the great hall, the finest part of the building and the most ancient. It has in ternally a roof of stone, springing from grotesque corbel heads. The kitchen and bedrooms occupy the fourth or east side. The kitchen, which has been already described, is connected with the hall

by an arched passage. A multitude of passages run in labyrinthine confusion through the lower part of the building, and access to many of the upper rooms is only effected

by staircases of a most inconvenient form, which can be accounted for in no other way than by supposing that one of the chief objects of the builders was to furnish the means of concealment. One large and important room is only to be reached by a steep, ladder like stair, and a turn through another and smaller room. The group of red brick chinneys on this si le are massive, and of so peculiar a form that we have deemed them worthy of a cut.

The chapel, of which we give an interior view on our second plate, is panelled with oak, and the windows filled with fine stained glass of the fifteenth or sixteenth



century, representing whole length figures of saints. The roof is painted with the Tudor colours and badges, among which are the portculls, rose, easth, and sheaf of arrows, the two list being the badges of Catherine of Arragon, the first queen of Henry VIII. The serven is of elegant carred work of the same date, and the stalls are also enriched with carred panelling. The pulpit is likewise elaborately ornamented. In fact, a greater amount of ornament is laushed in this place than in any other part of the building, and it is a most interesting example of an unaltered private chapel of the becaming of the sixteenth century.

The grandeur of the olden time has long departed from this ancient dwelling "Beards" no longer "wag" merrily in its massive hall, nor is its court now filled, as in former times, with its crowd of feudal retainers. Some parts of it are neglected, and allowed to run into decay. Yet it is to be hoped that it will be long preserved immodernised as one of the few genuine rehes of old England. Too many of such monuments have disappeared from the soil previous to the improved antiquarian taste which is now spreading itself through the land, and too few have there been who—

36 I assing by some monument that stoops With age, whose ruins I lead for a repair, Pity the fall of such a goodly pile."

ON THE EARLY USE OF CARRIAGES IN ENGLAND.

We can hardly imagine a people in any thing like an advanced state of civilisation ignorant of the use of carriages for transporting persons from one place to another, yet it is certain that they were of rare occurrence in this country during the middle ages, and of a very cumbrous and inconvenient form. Strutt has engraved two examples from an Anglo-Saxon manuscript (MS Cotton Claudius B IV), in one of which a Saxon chief is represented riding in a very rude cart mounted on two wheels, and the other consists of a kind of hammock su pended on four wheels. From this time we scarcely meet with an allusion to such vehicles until the fourteenth century

The Norman Lughts took pride in their horsemanship, and, for many ages, any other mode of conveyance was looked upon as a disgraceful effeminacy, even among the ladies, for which sex alone chariots, called, in the English of former days, chares, were used. In the curious Latin poem by Richard of Maidstone on the reconciliation between king Richard II and the citizens of London, the queen, in her ceremonious between king Richard II and the capital, is represented as having two carriages with entrance with her husband into the capital, is represented as having two carriages with ladies in her train, and the writer tells us, rather exultingly, how one of them was overturned, whereby the persons of the ladies, in their fall, were exposed in a very unbecoming manner to the gaze of the multitude, which he looks upon as a punishment for their adopting this article of luxury—

Namque sequuntur eam currus duo cum dominabus Rezerat hos Phacton, unus enus cerodit. Femnas femnas aus dum se femnas andat, Vir potent risum plebs retinere suns Casus et iste placet, venas rogo, quod mihi signat, Corrust ut latus et maiss connis amor

This would seem to show that the use of such chariots was then looked upon as a new or extravagant fashion in our island. On the Continent we find them in apparently common use at an earlier period. The treatise on the miracles of St. Laudgar, quoted by Ducange, speaks of a lady and her daughter as going to the church in a chariot by Ducange, speaks of a lady and her daughter as going to the church in a chariot will be a chariot sum of the miracles of St. Laudgar, quoted in a chariot sum of the miracles of children to the miracles of the mi

use a chariot. A picture of a chariot, as used by ladics in Fig.land, is given by Mr Gage Rokewode in the Tetuta Monumenta, from the Louteral Psalter, executed in the reign of I dward II. A similar chariot, with a king in it, is found in an illumination in the manuscript romance of "Mchadas," executed on the Continent about the middle of the fourteenth century, described in a former article in the present volume (p. 75). The included old English metrical version of the Scripture Instory, entitled Cursor Mundle, as quoted in Mr. Hallwell's "Dictionary of Archive and Provincial Words," describes Joseph as sending a chare to fetch his father into Expit.—

" \ar, sir, but ye mot to him fare, lie hath scat aftir the his chare; We shal you make therynne a bed Into kgipte ye shal be led."

It appears that these carriages were fitted up with cushions and couches, for which, chiefly, they were cried down as efficient and luxurious. They were also gorgeously adorned with embroidered curtains, &c. In the metrical romance of the "Squier of Low Degre," the chariot which the king of Hungary promises to his daughter is thus described.—

'To morew ye shall la huntyng fare;
And yrde, my dooghter yn ac Aerr,
It shal be coverd wyth velvette recele,
And dothes of fane golde al about your heede,
With damanke whyte and asure bleve,
Wild dapared with julyes new
Your pomelles shalbe ended with golde,
Your chaynes enameled many a folde
Your mantell of ryche degre,
Purple palle and armyte fre
Jeanets of 'payoe that bea so wyght,
Tripped to the ground with velvet bryght.'

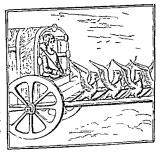
In the fifteenth century the chares appear to have been used more generally, and they



are more frequently represented in illuminated manuscripts. Our first cut is taken from a manuscript of this century in the British Museum (MS Reg 16 F III fol 11, r*), which contains a chromele of Flanders written in French It represents Emergrade, wife of Salvard

lord of Roussillon, travelling in a chare she is accompanied by a female attendant, and

her fool is placed in front of the vehicle, no doubt to beguile the tediousness of the way with his jokes. The second cut is taken from the celebrated Harleian Manuscript of the "Romance of the Rose" (MS. Harl. No. 4125, fol. 132, vo.), which has been described on a former occasion in the present volume (p. 81): it represents the lady Venus, drawn in a chare by her doves. The chapter to which it forms an illustration states.—



" Comment six jeunes colombeaux, En ung char qui fut riche et beaux, Maigent Venus en l'ost d'Amours, Pour lui faire hastif secours.

The chare of Venus 1s a beautiful structure, with four wheels, and 1s adorned with gold and pearls. Six of her most beautiful doves are harnessed to the shaft, instead of horses.

" Lors fit la mesgme appeller, Son char commande a asteller Car ne veuit pas marcher les boes Beau fut le char, a quatre roes, D'or et de perles estellez En lieu de chevaux attellez Eust en lunon six colombeaux, Pris en son colombier mult beaux "

This last-mentioned manuscript is behaved to have been written and illuminated in the reign of Henry VII., at which period Skelton, speaking of the representations. of classical personages on the tapestries of the dwellings of the clergy in his time, says:--

" Nowe all the worlde stares. How they syde in goodly chares "-Colux Clout, 1 963.

The reader is referred for the subsequent history of carriages to a very interesting paper by Mr. Markland, in the twentieth volume of the "Archeologia"

the use of these articles became more general, they underwent improvements, and appeared in different shapes under the names of chariots or charrettes, waggons, canoches, whirhcotes, coaches, &c. In the following passage of the "Facric Quene," Spencer uses the terms charett, wagon, and coche, as synonymous —

Tho up him taking in their tender hands
They easily unto her charett beare
Her teme at her commandement quest stands
Whiles they it e corse into her wagon reare,
And strowe with flowers the lamental le beare
Then all the rest into they cockes clim

It may be observed, that, even up to the end of the sixteenth century, riding in coaches continued to be looked upon by our forefathers as an effeminate custom, and only fitted for women. Taylor, the water poet, published in 1623 a curious satire on coaches under the title of "The World runnes on Wheeles, or Oddes betwirk Carts and Coaches," in which he declaims with great vehemence against their then increasing variety "Oh," he exclaims, "beware of a coach as you would doe of a tyger, a woolfe, or a leviathan. I'll assue you it cates more (though it drinkes lesse) then the coachman and his whole teeme, it hath a mouth gaping on each side like a monster, with which they have swallowed all the good housekeeping in England. It lately (like a most insatiable devouring beast) and eate up of a kinght, a neighbour of mine in the county of N, a wood of above 400 akers as it had beene but a bunch of radish of another, it devoured a whole castle, as it had beene a marchpane, scarcely allowing the kinght and his lady halfe a colde shoulder of mitton to their suppers on a Thursday night, out of which reversion the coachman and the footenan could picke but hungry vales.

There was a knight (an acquantance of mme) whose whole meanes in the world was but threescore pounds a yeare, and above twenty of the same went for his wives coach hire 'A little further on, speaking of the coach of his day, which preserved much of the cumbrous character of the old chares, Taylor says —"It is never unfurnished of a bed and curtaines, with shop windowes of leather "—"The superfluous use of coaches hath been the occasions of many vile and odious crimes, as mutther, theft, cheating, hangings, whippings, pillories, stockes, and cages, for housekeeping never decared till coaches crime into England, till which time those were accounted the best men who had most followers and retainers, then land about or necre London was thought deere enough at a noble the aker yearely, and a ten pound house tent now was scarce twenty shillings, but the witcheraft of the cooch quickly mounted the price of all things, except poore mens labour" Our facetious writer tells us in another place that "in the yeare 1o64, one William Boonen, a Dutchman, brought first the use of coaches

hither, and the said Boonen was queene blizabeths covehman, for indeeds a coach was a strange monster in those dayes, and the sight of them put both horse and man into amazement. Some said it was a great crab shell brought out of China, and some imagin'd it to be one of the pagan temples in which the cambals adored the devill, but at last all those doubts were cleared, and coach making became a substantiall trade

The eart is an open, transparent engine, that any man may perceive the plame honesty of it there is no part of it, within or without, but it is in the continuall view of all men On the contrary, the coach is a close hipocrite, for it hath a cover for any knavery, and curtaines to vaile or shadow any wickednesse, besides, like a perpetuall cheater, it weares two bootes, and no spurres, sometimes having two paire of legges in one boote, and oftentimes (against nature) most preposterously it makes faire ladies and, if you note, they are carried backe to backe, like people sur priz'd by pyrates, to be tied in that miserable manner, and throwne over boord into the Moreover, it makes people imitate sea crabs, in being drawne side wayes, as they are when they sit in the boote of the coach and it is a dangerous kinde of carriage for the commonwealth, if it be nightly considered, for when a man shall be a justice of the peace, a serjeant, or a counsellour at law, what hope is it that all or many of them should use upright dealing, that have beene so often in their youth, and daily in their maturer or nper age, drawne aside continually in a coach, some to the right hand, and some to the left, for use makes perfectnesse, and often going aside willingly makes men forget to goe upright naturally "

THE SAXON BARROWS.

The most durable monuments of the primeval ages of society were those erected in memory of the dead, and it seems that the farther we go back into the history of mankind, the deeper we find man's veneration for his departed brethren simple, and also the most durable, method of preserving the memory of the departed was by raising a barrow or mound of earth or stones over his remains, and, accordingly, we find instances of this mode of interment in almost all countries of the globe mode in which the barrow was constructed differed considerably the interment was frequently made in a large chamber, or chambers, built of stone, and over this chamber the earth was piled up Sometimes the body was laid in a cist, or square coffin, just large enough to receive it, over which the mound was raised, and this kist was either built on the level of the ground with stones, or was a trench cut below the natural level . At other times the interment, either a body or an urn, containing the bones, appears to have been simply placed on the level ground and the earth thrown upon it good paper on barrows in general, was read at the meeting of the British Archeological Association at Canterbury, by the Rey J Bathurst Deane, who appears to think that barrows are characteristic only of one of the great branches of the human race, and that the mere fact of burying in this manner proves the affinity of the different people among whom it is found. We are not prepared to go so far as this, nor do we think that Sir Richard Colt Hoare's theory deserves much attention, who attempted to classify the barrows according to their particular forms, and who thought that in this manner he could distinguish even the caste of society to which they belonged The barrows are of no historical utility until opened, for it is by their contents only that we can tell the tribe or rank of those who have so long reposed under them, and by the comparison of these contents with those of other barrows, we gain information relating to the history of periods on which written documents throw no haht

The interest of the barrow in the present day consists, in a great measure, in the numerous articles of almost every description which the ancients were in the habit of burying with their dead. Herodotus has left us a remarkable description of the mode

of interment of the dead which prevailed among the ancient Scythians, whose barrows still cover the plums of southern Siberra, immense cones of earth sometimes between two The historian tells us that, on the death of one of their and three hundred feet high chiefs, they embalmed his corpse and carried it to this district —"There they lay him in a sepulchre, upon a bed encompassed on all sides with spears fixed in the ground These they cover with timber, and spread a canopy over the whole monument In the spaces which remain vacant they placed one of the king's wives, strangled, a cook, a cupbearer, a groom, a watter, a messenger, certain horses, and the first fruits of all things To these they add cups of gold, for silver and brass are not used among them This done, they throw up the earth with great care, and endeavour to raise a mound as high as they can" Many of these mounds have been opened at different periods, and abundance of such articles as those here described by the father of history have been found in them Mr Deane described the opening of one of these large barrows from the second volume of the "Archæologia "-"After removing a very deep covering of carth and stones, the workmen came to three vaults, constructed of unhewn stones of rude workmanship That wherein the corpse of the khan was deposited was in the middle, and the largest of the three In it were laid by the side of the corpse a sword, spear, bon, quiver, and arrows In a vault or case at his feet lay the skeleton of his horse, with a bridle, saddle, and stirrups In a vault at his head was laid a female skeleton, supposed to be the wife of the chief The body of the male corp-e lay reclining against the head of the vault upon a sheet of pure gold, extending the whole length from head to foot, another sheet of gold, of the like dimensions, lay over the body, which was wrapped in a rich mantle bordered with gold, and studded with rubies and The head was naked, and without any ornament, as were the neck, breast, and arms The female corpse lay, in like manner, reclining against the walls of the cave, was, in like manner, laid upon a sheet of gold, and covered with another a golden chain of many links, set with rubies, went round her neck, on her arms were bracelets The body was covered with a rich robe, but without any border of gold or jewels The vestments of both these bodies looked, at the first opening, fair and complete, but, upon the touch, crumbled into dust The four sheets of gold weighed forty pounds" The richness of these Scythian barrows is extraordinary, and we know of nothing to equal it in other countries Honeier, it is only two or three years ago that a body was found in a barrow in England, with a thin breastplate of pure gold, which is now preserved in the British Museum

Homer speaks frequently of the barrows of the heroic age of ancient Greece, and gives us some curious details relating to the ceremonies at the interment. The poet describes some curious details relating to the ceremonies at the interment. The poet describes some curious details relating to the summit of Vount Cyllene in Arcadia, in a manner the supposed tomb of Epytus, on the summit of Vount Cyllene in

which drew the following remark from Pausamas —"I contemplated the tomb of Æpytus with peculiar interest, because, in his mention of the Arcadians, Homer takes notice of it as the monument of that chief. It is a mound of earth, not very large, surrounded at its base by a circle of stones. To Homer, indiced (who had never seen a barrow more remarkable), it perhaps appeared a very great wonder". Mr Deane justly observes that this is an exact picture of the primeral sembleres of our islands, the circle of stones being a usual adjunct.

The Homeric heroes were burnt before interment. Thus, in the Iliad, Achilles causes an immense funeral pile to be reared for the body of his friend Patroclus.—

"They, still shiding, heap'd the pile An hundred feet of breadth from side to side They gave to it, and on the summit placed With sorrowing hearts the body of the dead Many a fat sheep, with many an ox full bora'd, They flay'd before the pile, busy their task Administring, and Peleus' son the fat Taking from every victum overspread Complete the body with it of his friend Patroclus, and the flay'd beasts heap'd around Then, placing flagons on the pile, replete With oil and honey, he inclined their mouths Toward the bier, and slew and added, next, Deep groaning and in haste, four martial steeds Nine dogs the hero at his table fed, Of which beheading two, their carcases He added also Last, twelve gallant sons Of noble Trojans slaying (for his heart Teem d with great vengeance), he applied the force Of hungry flames that should devour the whole "

Il xxui Cowpen's Version

When the pile was consumed, they quenched the ashes with "dark wine," a sorrowfully gathered the "white bones" of the departed here into a golden vase and a rich embroidered cloth, and placed them with honour in the tent, while they traced the circle of the mound, and "land the foundations shout the place" "Treey mallry placed the deposit within, and raised the mound of earth

Herery pur acon wegen in efficien a for "by "Overs we goed hith, fachild it naviers regar had no ever Fleege inter seria hissa "Adapse is geories goeds and declara loque "Adapse is geories goeds and declara loque "Adapse is there in just an abordon to pure his one to engage the control of the log person in yours lignore his activities of the purious for the puriou

H xxm 250

The ceremonies were completed with races and funeral games celebrated at the tomb. The Trojans are made to inter the body of Hector in the same manner —during mue days they collect the wood and raise the pile, and when the fire has completed its part of the work, they, like the Greeks, quench the embers with the "dark wine," and collect the bones of the hero into a golden urn, which is covered over with a rich cloth, and placed in "a hollow trench," this they cover with a mass of large stones, over which they raise the mound —

Es de unego urunn enges é em le 3' innahe ung

'lifea l' ver ya une fam philancrain, nou
These an qualif urun aharer. Energie Eyere hass
abaren fem p dysé » quay et s 'lylimer.
Haners pals annes urquaite que ann a éres « y
Haners als annes urquaite que un a éres « y
Mara avecen energie urun fam en annes reuma
Overa Jaina Auguste man y mar fema es
Ver pains, fach yes il mett patre langu urunni.
Kas en 2 Xerri es et Anquaite fami aharer.
Inde gens urunh en anhalyaners pachamer
A'tha '' at is at har anertie ears mora de de
Nomere ha en anerties ear payahare.
Puna de van Esten.

In the early Anglo Saxon poem of Beowulf, the interment of the hero is accompanied by circumstances and sentiments bearing a close resemblance to those of the Homeric poetry. Beowulf's dying request was that his people should railed a barrow over him proportionate in size to the respect they entertained for his memory.—

worn call ge spræc gomol on ge höo and cowie gritan hét bud ½ ge ge workton æfter wines daxlom in bal-stede beorh jone heån in celne and mærne swa he manna wæs wigend wor's fullost old of hife and commanded me to greet you he had that ye should make according to the deeds of your friend on the 1 lace of the funeral pile the lotty barrow large and famous even as he was of men the most worthy warror Theowir 1 6183

Beowulf's people carry into effect his desire, and the poem ends with a remarkable description of the interment of the hero —

Him 5k ge giredan Gráta leude kd on eorðan un wác l ene For him there prepared the people of the (cats a funeral ; de upon the cart) strong helm-be-hongen, bilde-bordum. beerlitum byrnum. swá he béna wæs A-legdon ŏá tó•middes mærne beóden hæleð hjúfende. hláford leófne. On-gunnon bá on heorge bæl-fýra mast wiccod weccan . wu[du-r]êc á-stáh sweart of swic-bole, swógende let [wope] be-wunden. Wind-blond ge-læg. oð 5 he ða bán-bus re-brocen hæfdle?. hát on breðre. Higum un-rôte mod-ceare maindon, mon-dryhtnes [cwealm]. Swylce geómor-gyd lat . . meowle wunden heorde sorg-cearig sælde ge-neabhe b hiố hyre gas heorde . ode wa . . ælla wonn hildes egesan heaðo-helm mid heofon réce s . . . Ge-workton &s. Wedra leóde blaw on lide. se was heah and brad. et-libendum wide to syne And be timbredon on tyn-dagum bradu-rófis burn. hronda .. Wealle be-worhton awá hyt weord-licost fore-spotre men

findan militon

Hi on beorg dydon

eall swylce byrsta,

swylce on horde av m3 hydige men

big and b[eorht] siglu,

with boards of war, and with bright byrnies, as he had requested. Then laid down in the midst the heroes, weeping, the famous chieftain, their dear lord. Then began on the hill the mightiest of funeral fires the warriors to awake . the wood-smoke rose aloft. dark from the fire: noisily it ment, mingled with weeping. The mixture of the wind lay on till it the bone-house (the body) had broken. hot in his breast. Sad in mind, sorry of mood, they mourned the death of their lord.

hung round with helmets,

[Some parts are here unfortunately so much mutil lated, that it is impossible to make sense of them]

Made then the people of the westerns a mound over the sea. it was high and broad, by the sailors over the waves to be seen afar. And they built up during ten days the beacon of the war renowned, the , of swords (') They surrounded it with a wall in the most honourable manner that wise men could desire. They put into the mound rings and bright geins, all such ornaments as from the hoard before

the fierce-minded men

ge-numen hæfdon : for-leton eoria ge-streún eorðan healdan. gold on greote. bær hit nú gen lífað eldum swá nn-nýt swa bit [aror] wees. Dá ymbe hlæw riodan hilde-deóre. mtelinges . . cann, ealra twelfa; woldon . . . cwičan kyning maman. word-gyd wrecen. sylfe sprecan : eahtodan eorl-scipe, and his ellen-weore dúguðum démdon. swá hit ge-d[efe biš] 5 mon his wine-dryht wordum herge, ferhöum freo[ge], [bonne] he ford scile of lic-haman. [line] weorðan. Swa be gnormodon Geata leóde hlaford [leof]ne, heoro ge-neatas; cwardon & he ware wyrold-cyning[a] manna mildust and m[on bwae]rust, leódum höost and lof-geornost.

had taken . they suffered the earth to hold the treasure of warmors. gold on the sand. where it yet remains as useless to men as it was of old. Then round the mound rode of beasts of war. of nobles, a troop, twelve in all. they would speak about the king, they would call him to mind, relate the song of words, speak themselves, they praised his valour. and his deeds of bravery they judged with honour, as it is fitting that a man his friendly lord should extol. should love him in his soul, when he must depart from his hody to become valuele-s. Thus mourned the people of the Geats, his domestic comrades, their dear lord, they said that he was of the Lings of the world the mildest of men and the most gentle, the most gracious to his people, and the most realous of glory "

The raising of the barrow on an emmence over the sea, reminds us of a sentiment in an early Greek poet, who speaks of the tomb of Themistocles as overlooking the Piræus: it would seem, like that of Beowulf, to have been a large barrow.

O est je armitet je nurg urameheret Тыб імперыя приграга ботан пагтахій. Tole e' lawlances mentiores e éficas, Xuestas anilia tão tiat finestai. Plata connects, ap Plutarch. rst. Themal

"There shall thy mound, conspicuous on the shore, Salute the mariners who pass the sea, Keep watch on all who enter or depart, And be the umpire in the naval strife."

Browter, 1 6268

A somewhat similar sentiment was quoted by Mr. Deane from the Iliad, where Hector, speaking of one whom he is to slay in single combat, says,—

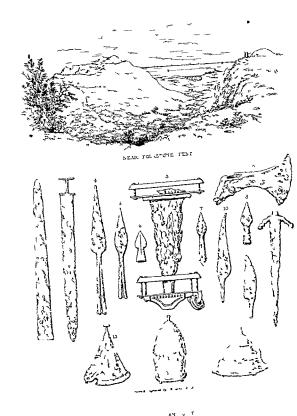
"The long-haired Greeks
To him upon the shores of Hellespont
A mound shall heap, that those in aftertunes
Who sail along the darksome sea shall say,
'This is the monument of one long since
Borne to his grave, by mighty Hector slain.'"

We find, indeed, that, among most peoples, in the earlier ages of their history, the ordinary burial-place was an elevated position, and sca-faring tribes would naturally choose the vicinity of their favourite element. In our own island, we often find a lofty knoll or hill crowned with a British or a Roman barrow, sometimes surrounded with an intrenchment, and it is not improbable that many of what have been considered as circular hill camps are nothing more than burial-places. The sketch at the top of our first plate of Saxon antiquities represents a scene near Polkstone in Kent. On the summit of the steep hill to the left is a strongly intrenched camp or fortress, popularly called Cæsar's camp. On the brow of that to the right is a fine barrow, which commands a very extensive prospect, now combining objects that remmd us of far distant ages. and tell of the wonderful changes which have taken place while the peaceful tenant of the tumulus has slept his long sleep undisturbed. In the distance the waves continue to beat upon the shore as they did on the day when the warrior was laid in his grave. Close upon the beach we see the town and church of Folkstone, a creation of the middle ages; and near it the viaduet of the Dover railway, the latest step in the advance of modern improvements. The sea-farer, as he passes, may still behold the monument of the hero, but his name has long been forgotten. The view reminds us forcibly of Beowulf's dying request :---

> hátað heako máre hlæw ge-wyrcean, beorhine ætter bæle, et briones nosan, se secl tó ge-myndum nínum leódum heah hlúfan on Hrones-næse, ý hit sær lædend syð ban hátan Buðwalles biorh, ča be Breatingas ofer flóda ge-nipu foorran drjað.

command the famous in war to make a mound, bright after the funeral fire, upon the nose of the promontory; which shall for a memorial to my people rase high aloft on Hronences; that the sea sailors may afterwards call it when the Brestings over the darkness of the floods shall sail after.

BEOWULF, 1, 5599.



The Saxons in this island generally chose the high downs for the interment of their dead, and their barrows are found in great abundance spread over the county of hent, and in some other parts of England They occur in groups, are generally low, and the mound covers a rectangular grave cut in the ground, in which the deposit is made Their principal characteristics have already been described in the pre-ent volume, pp G-8 The Saxon barrows are more interesting than those of any other class in England for the variety of articles they contain, which consist of the less perishable parts of the arms, dress, and ornaments, as well as many of the domestic utensils, of the people who were buried in them *

A Saxon appears to have been always buried with his arms
The skeleton of a man has almost invariably a sword on the left side and a knife on the right The handles of these weapons, made generally of more perishable materials, have in most cases disappeared, and even the iron of the blade is much corroded The most usual forms of the sword are those shewn in figs 1 and 2 of our first plate of Saxon antiquities The first of these is in the possession of Mr Rolfe, and was recently dug up in cutting the Ramegate and Canterbury railway at is thirty two mehes long, and two inches and a half broad The other is taken from Douglas's "Nenia Britannica" Fig 3 repre sents a sword handle of an ornamental character, and of metal which appears to have been gilt or silvered It was found in the pareh of Ash, near Canterbury, and is now in the cabinet of Mr Rolfe In the poem of Beowulf, swords are not unfrequently described as having righly ornamented hilts. Thus one herorave his ornamented sword

scalde his hyrsted sweard arena evat ombiht begne

the costlest of mons, to his servant. BEOWELF L 1338

And again,-

and ha hilt somed since fage.

and with it the hilt. variegated with treasure. BEOWELF L 3728

The hilt of the sword was sometimes inscribed with rume characters. In the following passage a sword hilt is thus inscribed with an epi-ode of the northern mythology, and with the name of its possessor -He looked upon the hilt,

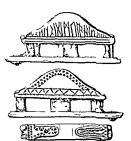
hilt seeawode

the old legacy

^{*} The finest collections of subquittee found in the Saton harrows are those of Lord Albert Congression Dr. Favested Helpongsion near Canterbury and Mr. vanil Retanance of Douglas. See also various values of the Archeologis.

un jana wwe es antiqu fres or winners; est tan fiel of ands. g les groterale, EIZAL LA CORS freche pe ferding A was freude bend eren Debter. him for smale lean tuch wateres witm walderni scalde had and on hem scenne scirso culdes buth run stafas tible or mearcod, greated and greatly huam paucurd se works. frenna cyst. arrat warr, wrechen hilt and wirm (ah. on which was not ten the co and of the amoret control ; after the food over. the positive exercit, the ime of granes dangely they behaved t that was a care strange to the everal last. therefore to them the r but reased t' reugh floods of water the star care. No was on the surface the bright gold he with these letters r zhile marked. set and sall. for whom that sword, the crathest of irons. was first made, with twuted hit and varie and I ke a make-Beowers, 1 3373

A currous illustration of this passage is furnished by the extremity of a sword-hilt, of silver, found some time ago in the parish of 1sh, in Kent, and now in the

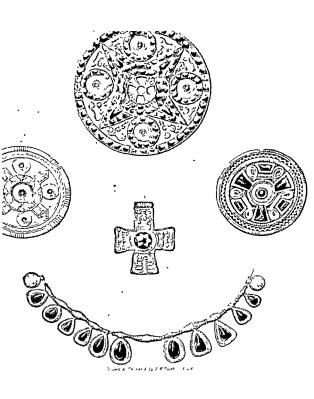


possession of Mr Rolfe. The accompanying cuts represent the two sides and the edge, the full size of the original. On one side, the uppermost figure in our cut, is a rune inscription, rudely engraved in the silver, of which this is an exact faculate, and which some scholar more learned in runes than our-sches will probably be able to decipher.

Fig. 11 of our plate, taken from Douglas's "Nema," is the more usual form of the knives found with the male skeletons in the Kentish barrows Fig. 10 is a kinfe of a somewhat different shape, found in a barrow in Derbyshire by Mr. Bateman

In almost every instance of male interments, the shield appears to have been laid over the body. All that remains at the present

time, is the umbo or boss, with a few nails and buckles, in a greater or less state of decay. The shield itself was of wood, generally linden, which was of a yellow colour



The poem of Beowulf speaks of "the broad shield, yellow rimmed" (sidne sejid, geolorand—Browlle, 1 869) at is sometimes called a "war board" (hilde-bord—Browlle, 1 789), and in another instance we are told—

hond rond ge feng geolwe linde he seized his shield the yellow linden wood BEOWULF, 1 5215

Figs 13, 14, and 15, are three umbos of shelds, of the less ordinary shapes Fig 14 was found at Sittingbourne in Kent, and is in the possession of Mr Vallance The two were found in barrows on the Breach Downs by Lord Albert Conyngham of the most common form of the umbo resembles No 14, but is much less convex and less elongated, with a knob or button at the apex, as in No 13

A spear was frequently laid beside the body of its owner The one represented in fig 5 of our plate of Saxon antiquities, is in the possession of Mr Rolfe, and was discovered in digging the Ramegate and Canterbury railway it is twelte inches and a half long, and an inch and a half wide No 4 is taken from Douglas Arrow heads half long, and an inch and a half wide No 4 is taken from Douglas's "Nema" are of more rare occurrence figs 6, 7, and 8, are taken from Douglas's "Nema" in Fig 9 is a curious are, found in a barrow cut through by the Ramegate rulway, and find in the possession of Mr Rolfe Fig 12 is taken from the "Nema" of Douglas, who considers it to be a dagger

The Saxon appears to have been buried in full dress, and the remains of jewellery form the most valuable relices of the barrow. The most beautiful articles of this description are the circular fibula, which were probably used to fasten the cloak or mantle over the breast. They are of common occurrence, and are often made of rich materials. Our plates furmish several examples of these fibulae, which appear in general to have been found on the breasts of female skeletons. No 1 on our coloured plate of to have been found on the breasts of female skeletons. No 1 on our coloured plate of to have been found on the breasts of female skeletons. The form of the corrument is "that of a double star, and it is set with grints, in Kent. The form of the corrument is "that of a double star, and it is set with grints, in the possession of the Rev. W. Vallance of Mandstone, it was found a few jears ago at Sittingbourne, in Kent. The form of the corrument is "that of a double star, and it is set with grints, blue stone. Between the rays of the larger star are four studs, with a ruly in each, blue stone. Between the rays of the larger star are four studs, with a ruly in each, blue stone. Between the rays of the larger star are four studs, with a ruly in each, blue stone. Between the plate were also found in barrows in Kent, the first is taken the first is taken the first is taken the first star and the same plate were also found in barrows in Kent, the first is taken the first star and the first is taken the first star and the first is taken the first star and the

^{*} See Mr. Roach Smith s. Collectance Tabqua, coveries made by Mr. Valance at Sitingbourse from No. VII. where will be found an account of the dis. 132-3 to 1025.

ties, figs 1, 2, 8 The first of these was discovered in a barrow at Wingham, in Kent, by Lord Albert Conyngham the outer rim is bronze, but all the rest is of gold, set with garnets and blue stones over thin gold foil, which is indented with cross lines to give greater brilliancy, as is shown in one of the outer circles where the garnet has fallen out The spaces between the limbs of the cross or flower, as is so common in Saxon jewellery, are filled up with twists of gold filagree In the barrow from whence this fibula was obtained, which was evidently that of a female, were found the pin (fig 6), the bulla (fig 4), the cross shaped ornament (fig 8), the urn (fig 20), and the bowl (fig. 18), together with two bracelets of single bronze wire, twelve beads of various forms and colours, three small clasps, five twisted rings of various sizes in bronze, and the fragment of an wory box ornamented with indented circles and zigzags fibula, fig 3, also in the possession of Lord Albert Conyngham, was found in a barrow on the Breach Downs It is of bronze, the centre stone is lost, the triangular ones surrounding it are filled with red stones, and the circular ones with white stones, or with glass (?). Fig 2 is of gold, and is ornamented with blue and red stones, with a garnet in the centre, it was found in a barrow in the isle of Wight, and is in the possession



of Mr Dennet The woodcut in our margin represents the gold shell of a very magnificent Saxon fibulie, in the possession of Mr Fitch, of Ipswich, who informs us that "it was found about ten years since at Sutton near Woodbridge, in Suffolk, by a labourer whist ploughing. I have heard that, when first discovered, it was studded either with stones or some glass composition, the centre of a red colour, the four large circles blue, and the smaller places filled with green and various colours. Unfortunately, the man who found it recognised was a large to the source of the sou

man who found it regarded it as valuable only on he threw away as uscless "

Among other articles of ladies jewelker, which are found in great abundance, we may point out the two golden bulls, fig. 1, found at Wingham, and fig. 5, found on the Breach Downs, a pin of bronze, fig. 6, with a gold head, ornamented with red and at Wingham, and a silver car ring, fig. 6, with a gold bread, ornamented with red and at Wingham, and a silver car ring, fig. 0, found on the Breach Downs. All these are originals, except the car ring, which is only one half the size. Fig. 7 is a very curious pin of bronze, recently discovered by Mr. J. P. Bartlett, in a barrow on the Breach



Downs The bronze pins and chain, fig 13, were found in a barrow in the Breach Downs by Lord Albert Conyngham Fig 15, taken from Douglas's "Nema, repre sents one of a number of ornaments found in the barrow of a young female on Chatham lines, it consists of a crystal ball, enclosed in a lap of silver, pendent to two silver rings. In our coloured plate of jewels, fig 4 is another cross shaped ornament, and fig 5, a necklace, found in barrows in Derbyshire by Mr Bateman, and exhibited by him at the meeting of the British Archicological Association at Canterbury Beads are found in these barrows in great variety Fig 10, taken from Douglas, and found with the remains of a female in a barrow on Chatham lines, is a fibula of another shape, which also is not uncommon, and was perhaps used to fasten the girdle Fig 11 is a buckle of bronze gilt, perhaps for fastening the sword belt, discovered by Lord Albert Conyugham in a barrow on the Breach Downs, it is here engraved one half its natural Fig 12 1s another fibula, in the possession of Mr Rolfe, who obtained it in the parish of 1sh near Sandwich 1 very large and handsome Saxon fibula of the same form as these latter examples, which is very common, is engraved in the ' Journal of the British Archæological Association," No I p 61, it was found at Badby in Northamptonshire

 ${f A}$ great variety of household utensils of different kinds are also found in the Saxon barrows The earthenware is in general of rather a rude make Fig 20, a vale of red earth with indented ornaments, found at Wingham by Lord Albert Convinghamfig 21, a ribbed urn of black earth found by the same nobleman in a barrow on the Breach Downs—and the urn found in Bourne Park, represented in a cut on p 8 of the present volume—may serve as examples Glass ves els are not very uncommon, and m

some instances have been found unbroken They appear to be of better workmanship than the earthenware, but are of a design peculiar to the people A few examples are given in the annexed cut Figs 1, 3 and 4, are taken from Douglas s '\enia fig 2, which is nine inches high, was obtained by Mr Rolfe from the Ramegate railway exca vations, and fig n, which is six inches high, was found by Lord Albert Conyngham in one of the Breach Down tumuli these, as well as the one found in Bourne volume, p 8, appear to be draaking-cups the forms of figs 1 2,3 and 3, are very



peculiar, and none of them are cipable of standing without support,* so that they must have been held in the hand until emptied entirely of their contents. Indeed it was a disgrace to a Saxon or Northern not to empty his cup at one draught. The epithet "twisted," given to such articles in the early Saxon poetry, seems not inapplicable to the kind of ornament found on these class vessels.—

þegn nýtte be heóld, so þe on handa bær hroden ealo wæge The thane observed his office he that in his hand bare the twisted ale cup BEOWULF, 1 983

A pail or bucket, generally elegant in its proportions and ornaments, is sometimes found in a Saxon grave Fig 19, in our third plate, represents one of brass and iron, found in the parish of Ash, and engraved in Douglas's "Nema," it was of small dimensions, being only eight inches in diameter and seven and a half inches high The hoops and handle of another bucket were found in a barrow in Bourne Park, and are engraved in the "Archæological Journal, vol I p 255 In this latter instance the grave was certainly that of a man, and it is not improbable, when we consider that the articles buried in the grave were generally some favourite utensits of their possessor, that the use of these buckets may have been to carry the ale, mead, or wine, into the hall, and pour it into the cups. In Beowulf we are told that

byrelas sealdon win of wunder fatum cup bearers gave
the wine from wondrous vats
Beowurg 1. 2316

A term which would apply very well to buckets like those alluded to

Sometimes we find bowls of very elegant workmanship, which prove clearly that our early Saxon ancestors were skilful workers in metal. Most of these bowls are of metal gilt. One was found in the barrow in Bourne Park, which continued the bucket just mentioned. Fig. 18, of our plate, represents one found at Wingham by Lord Albert Conyugham. Figs. 16 and 17 are taken from Douglas's "Nenna," both found in barrows on Barham Downs, the first was of brass or bronze, bilt, measuring five inches and a half in diameter and between two and three inches deep. Under each handle, of which there were three, was an ornamented circular piece of white metal, which appeared to be silver. The other, fig. 17, was of larger dimensions, being thritten inches wide, and four inches and a half deep.

We have not room to enumerate every different article found in the Angl -Saxon

e 17g 8 is placed in an apright position to show its j to allow it to remain so we thout support. The places from 10 more advantage; but the bottom is too con exit of the bas me were literally fumblers

barrows One or two miscellaneous articles are given in our plate, chiefly on account of their singularity Fig 14, taken from Douglas, and found in a barrow on the Chatham lines, is a silver spoon, richly ornamented with garnets, the bowl perforated, and washed with gold, it was found with a female skeleton, and appeared to have been suspended to the dress Fig 22 is a pair of tweezers, found in the barrow of a young man on the Chatham lines Figs 23 and 24 are bone pins, here given on a young man of the chatham lines Figs 25 and 24 are bone pins, here given on a Seale two thirds of their size, found by Lord Albert Conyugham in the barrows on the Breach Downs Figs 25 and 26, from Douglas, are two shears, found, with orna ments belonging to the female sex, on Chartham Downs One of the most recent discoveries by Mr Rolfe, among the barrows cut through by the Ramsgate railway, is that of a pair of Saxon scales, with their weights, the latter being made out of Roman coms

Roman coins, as well as fragments of Samian ware, and other articles decidedly of Roman manufacture, are not unfrequently found in Saxon barrows. There seems, indeed, to be little room for doubt that the Roman coinage was in circulation during the earlier to be little room for doubt that the Roman coinage was in circulation during the earlier to be little room for doubt that the Roman coinage was in circulation during the earlier to be little room for the Roman workmanship was found have been mended with Saxon materials. This is in the possession of Mr Rolfe

have been mended with Saxon materials. Amis is in the possession of Clovis and of the earliest Frankish monarchs have also been found, and in one stance, in a barrow on the Breach Downs, Vir J P Bardlett found the mouldering mains of what appeared to have been a small purse with four of the very early sider mains of what appeared to have been a small purse with four of the very early sider outs that all these barrows belong to the period between the settlement of the Saxons outs that all these barrows belong to the period between the settlement of the Saxons is probable that the cross shaped ornaments had no reference to the Christian sym is probable that the cross shaped ornaments had no reference to the Christian sym olds, yet it is not unlikely that before the entire conversion of the people to the gospel, olds, yet it is not unlikely that before the entire conversion of the people to the gospel, olds, yet it is not unlikely that before the entire conversion of the profile to the saxon of their final resting place mong the barrows of their forefathers, and this perhaps gave rise to the canon of the mong the barrows of their forefathers, and this perhaps gave rise to the canon of the final restriction. This reverse for the graces of their forefathers the immediate vicinity of churches. This reverse for the graces of their forefathers the immediate vicinity of churches. This reverse for the graces of their forefathers would lead the early Saxon Christians to select the vicinity to have done for the site of their churches, which they appear frequently to have done

In one or two instances, a grave has been found beneath the barrow, with various articles deposited, but no traces of a body One of the most remarkable instances of this was furnished by a barrow in Bourne Park, to which we have already made allusson at the foot of the grave, in the right hand corner, had stood a bucket, of which the hoops (in Terfect preservation) occupied their position one abore another as which the hoops (in Terfect preservation) occupied their position one abore another as the wood had been there to support them.

a foot high, the lower hoop was a foot in diameter, and the upper hoop exactly ten unches A little lugher up in the grave, in the position generally occupied by the right leg of the person buried, was a considerable heap of fragments of iron, among which were a boss of a shield of the usual Saxon form, a horse's bit (which appears to be an article of very unusual occurrence), a buckle, and other things which appear to have belonged to the shield, a number of nails with large ornamental heads, with smaller nails, the latter mostly of brass From the position of the boss, it appeared that the shield had been placed with the convex (or outer) surface downwards Not far from these articles, at the side of the grave, was a fragment of iron, consisting . of a larger ring, with two smaller ones attached to it, which was either part of the horse's bridle, or of a belt On the left-hand side of the grave was found a small piece of iron which resembled the point of some weapon. At the head of the grave, on the right hand side, was an elegantly shaped bowl, about a foot in diameter, and two inches and a half deep, of very thin copper, which had been thickly gilt, and with handles of iron It had been placed on its edge leaning against the wall of the grave, and was much broken by the weight of the supermeumbent earth The only other articles found in this grave were two small round discs resembling counters, about seven eighths of an inch in diameter, flat on one side, and convex on the other, the use of which it is impossible to conjecture, unless they were employed in some game One was made of bone, the other had been cut out of a piece of Samian ware. The most singular circumstance connected with this grave was, that there were not the slightest traces of any body having been deposited in it, in fact, the appearances were decisive to the contrary This may be explained by supposing that the person to whom the grave was deducated had been a chief killed in battle in some distant expe dition, and that his friends had not been able to obtain his body. This view of the case seems to be supported by the fact that, although so many valuable articles were found in the grave, there were no traces of the long sword and the kmfe always found with the bodies of male adults in the Saxon barrows The sword and knife would, in fact, have been attached to the body, as a part of the dress



Most of the examples we give on this occasion are taken from manuscripts of the fifteenth century The first is from a copy of John Lydgate's English metrical life of St Edmund the Martyr, king of the East Angles (MS Harl No 2278) Our woodcut only contains one half of the original picture, in which, to the right, the mother of the king is represented in bed, with three ladies serving her out of different vessels of gold The vessels placed on the table, in our cut, are of the same material There are no chairs in the room, except a cushioned seat by the bcd head, and the lady, who here holds the infant in her arms before the fire, is seated on a rude sort of bench The fire and fire place, with the niches in the wall above for the reception of candlesticks and other articles, illustrate the domestic economy of former days It must not be forgotten that this is supposed to be a chamber of state in a princely mansion

The next cut exhibits a scene of a different description—the interior of a medieval kitchen It is taken from a copy of the French translation, or rather paraphrase, of Valerius Maximus, by Simon de Hesdin and Nicholas de Gonesse, a very popular work in the fifteenth century (MS Harl No 4375), and, like the former, gives only one division of the original illumination. In a department to the left of this division we see a man seated at dinner in the hall, and attended by servants The communication between the hall and the kitchen is by the door represented on one side of our cut This immediate juxtaposition of the kitchen and dining hall was constant in the medieval edifices, whether baronial or monastic, and is still preserved in our colleges In some instances among the illuminations, as in a dinner scene in MS Reg 14, k IV, the dishes are passed from the kitchen into the hall through a square opening like a window, at which the "valets" who served at table took them from the hands of the cook A similar contrivance is found in the ruins of Netley Abbey furniture of the kitchen here represented is very rude and simple. The pot is hung over the fire by a book which, by means of a ring and notches, may be lengthened and shortened at pleasure One of these hooks, closely resembling the one in our picture, which had been preserved in some old farm house, was lately exhibited before the

committee of the British Archaeological Association. A frying-pan, hung against the wall, and two smaller implements of a similar description placed against the wall by loop, constitute the remainder of the cooking itensils. However, we have documentary proof that a medieval hitchen was not always so ill formished as this.

A cook, in the middle ages, was a person of some importance in the household; and persons holding this title frequently occur in early records moving in a very respectable sphere in life. Cookery was one of the "fine arts" of the olden time, and the numerous manuscript collections of receipts still remaining shew that one of its professors in the fourteenth or inferenth centures could have offered as full, and perhaps as attractive, a "carte" as any Verey of the present day. In the monastic establishments, especially, the table was an object of considerable attention.

Amongst the manuscripts in the British Museum is preserved a bool once belonging to the great abbey of St. Albans, which contains a long list of the benefactors of that house, with marginal illuminations representing the givers, and in most cases the gift house, with marginal illuminations representing the givers, and in most cases the gift house, with they had made, a grant of lands being represented by a charter with pendent which they had made, a grant of lands being represented by a charter with pendent seal, and a grit of money by a bag Amongst these worthes of the age of monastic endowments appear the figures of "master Robert, once the cook of the abbet





nongst these workness of the age of monaster master Robert, once the cool of the abbot Thomas," and of Helena his wife This Robert, it is there stated, haring been faithful and obedient to the monastery all the days of his life, it was in reward for his diligence granted that he should be "a partaker of the benefits conceded to the benefators of this place," that is, that he should have he share of the prayers said for their soils in general, the prayers said for their soils in general filledna, who outlived him, gave three shillings

and fourpence "ad opus hugus libri," which perhaps means that she gave so much to have her own and her husband's pictures printed in the book, "in further consideration of which we take the liberty of trunsferring them to our margin. The profession of "master Robert" is sufficiently indicated by his kinic. This part of the book appears to have been written in the latter part of the fourteenth century, perhaps during the lifetime of the lady who paid for the drawing.

We have just hinted at the care with which the table was served with great profusion and varieties of dishes. It was no less amply furnished with rich ornaments and utensils, and the process of dining wis attended with the greatest ceremony and numerous formalities. Various treatises were published in Latin, and Trench, and



English, in prose and in verse, setting forth in detail how the table was to be arranged, how the attendants were to serve, and how each person ought to behave himself The "Stans puer ad mensam" was one of the first books put into the hands of the school-boy. In fact, two of the most essential parts of the education of a gentleman were how to behave himself at table and how to carry himself in the field not our intention here to give a list of the various articles of ornament appendant to the medieval tables, but we give an illustration of one of the most singular of them was the nef, or ship, which is mentioned, though not very frequently, by old writers, and which is supposed to have been a vessel for holding spices or some other article used at table, made in the form of a ship. In a manuscript in the British Museum (MS Reg 14 E IV fol 265, v°), which contains a copy of the French Chroniques d'Engleterre, we

have a large illumination of a "grand feast" given by king Richard II at London (cy parle d'une grant feste que le roy Richard d'Engleterre fist a Londres), it contains the accompanying figure of a person carrying the ship to the table

The mention of the ornamental slaps leads us rather naturally to speak of real ships, and we cannot wonder at the little use that has lather to been made of the numerous materials furnished by these illuminated manuscripts for the lastory of the navy during the middle ages. There is searcely a manuscript of any magnitude which does not contain some pictures in which shipping is introduced, and, whilst in many

^{*} Magister Robertus quoudam cocus domnal Thomæ coccessorum benefactoribus huyas loci Cujus relicta abbatus fidela et obsequens erat monasteria in omal vita lifecas contait ad opes hujus labri lui "nut"—MS Cotona, et ideo concessorum etu tu. huy pattepa beneficiorum [sta. Avoz D VIII fol. 100 p**.

instances the drawing of these objects is too rude and obscure to give us much information, in some they are carefully and minutely designed by artists who evidently knew every part of the objects they were representing. Sometimes the different kinds of ships mentioned in the text are evidently distinguished in the drawing. In other examples we have ships undergoing the process of repair, and in a few the process of building is represented in different stages. The same manuscript of the fifteenth

century in the British Museum furnishes us with the accompanying interesting little group, one of the figures appears to be intended to represent a slip which is either in process of building, or has been put into dock to undergo repairs. It is



on the whole remarkable, to judge from the drawings, how little essential improvement had been made in naval matters during several centuries

On a former occasion it has been observed that the marginal borders of illuminated manuscripts frequently contain amusing traits of comic satire and burlesque, as well as manuscripts frequently contain amusing traits of comic satire and burlesque, as well as manuscripts frequently former of the British Museum, pictures of cominon life. A finely illuminated copy of Froissart, in the British Museum, pictures of cominon life. A finely illuminated to One of these represents the for, contains numerous burlesques of the kind alluded to One of these represents the for, contains numerous burlesques of the kind alluded to One of these represents the for,



in the garb of a monk, confessing and giving penance to the cock. This is a common subject, not only of drawings in manuscripts, but of sculpture in churches and other buildings. The great popularity of the romance of Reynard had made the for a favounte animal in such representations. It is probable that sometimes these pictures were intended to represent incidents of the romance itself, whilst sometimes they were mere satures

on the monks and clergy, which originated in the imagination of the artist. In the different branches of the romance, Reynard more than once appears under a clerical disguise. In one instance he is introduced repenting of his sins, and making his confession to a holy hermit, who copions him for a penance to go on a pilgrimage to Rome. Reynard immediately takes his staff, and puts a scarf over his shoulders, and proceeds on his journey.

Escreps et hordon prent, al m Si est entres en son chemin, Moult resemble bars pelerin, Et hen il sust l'escreps au col . In the accompanying cut, from the same manuscript as the last, Reynard has his staff and his scarf, as described in the romance, but he is carried on the shoulders of



is searl, as described in the romance, but he is carried on the shoulders of the romance, Reynard presents himself at court in the disguise of a friar (einsi comme renart vint devant le roi en abit de frere meneur), and takes the confession, not of the cock, but of his own son and his companions. The monkey is also a favourite animal in these burlesque drolleries. In our next cut from the borders of the Froissart manuscript, we have a monkey playing with a pair of bellows. Another drawing in the same manuscript, of which we have given a cut at page 186 of the present volume, represents the timid rabbit turned into a valuant knight, and seated on the brek of his old enemy the levier, or greyhound, he carries his shield as a knight should do, but, instead of a spear, he is armed with a child's plaything

Children's games and the popular amusements of all ranks frequently make their appearance in these pictorial margins, which are indeed our main authority for their history, as well as for many of the occupations of private life. Some of these manuscripts were made use of by Strutt in his work on the games and pastimes of our ancestors during the middle ages.

The accompanying cut of a woman occupied with her distaff is taken from the border of a fine manuscript of the reign of Edward IV in the British Museum (MS Reg 15 E IV) In the original, the figure





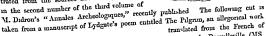
Another interesting part of the illuminated manuscripts of the fifteenth century is the dedication picture, which is frequently attached to a book that has been executed as a present to any great personage. It generally represents the author or writer presenting his book, and it is more than probable that the persons introduced in such pictures are, in many cases at least, intended to be portraits. In the manuscript last alluded to, which forms one volume of the history of England in Trench written and illuminated in the reign of our king Edward IV, the first page is occupied by a

large and richly executed picture of that monarch in his court. The figures are few, but well executed. On the left side of the picture are the two figures represented in our cut on the next page. One of them, in the fashionable dress of the time, with the garter round his knee, is said to have been intended for a portrait of the duke of Gloucester, afterwards king Richard III. It presents none of the features which

popular tradition has given to the humpbacked tyrant We certainly do not recognise here the personage who, in the words of the bard, describes hunself ironically—

"But I, that am not shap'd for sportive tricks,
Nor made to court an amorous looking glass;
I, that am ruddy stamp d, and want loves a snayesty,
To struct before a wanton, ambling symph.
I, that an cuttal d of this fair proportion,
Chesicd of feature by dissembling nature,
Deform'd, unfainsh d, seat before my time
Into this braining world, scarce half made up,
And that so landy and unfashionable,
The doep bark at me as I halt by them,
Why I, in this weak p plog time of peace,
Have no delight to pass away the time,
Unless to pyr my shahow in the sun,
And descard on mine own deformat;"

The history of music, and more especially of musical instruments, is a subject which is now attracting considerable attention, and on which illuminated manuscripts throw great hight. The first of what promises to be a very valuable series of papers on this subject, illustrated from the sources alluded to, is given in the second number of the third volume of M. Didrow's "Annales Archeologiques," received.







ablished The following cut is
The Pilgrim, an allegorical work
translated from the French of
William de Deguilleville (MS
Cotton Tiberius A. VII) It
represents a lady blowing on
the horn and playing "on or
gonys and in sawtrye." The
organ, on which she is playing
with her left hand, is somewhat
singular in its form The sawtry (Lat. pallerium), a favourte
stringed instrument in the middle ages, lies on the table This
instrument, the body of which

was of wood, is differently shaped in manuscripts of various periods, being, in earlier times, either square or triangular; but the one here represented is the form most common in the fourteenth and fifteenth centuries. It was generally played with the fingers. The cut below, taken from MS. Reg. 13 E. IV., represents a man playing the more rustic music of the pipe and tabor, the latter instrument having the shape of a little drum. This was the especial music of the village festival, and appears to have been looked upon with great contempt by the regular minstrels. M. Jubinal has printed, in his curious volume entitled "Jongleurs et Trouvères," a French poem of the thirteenth or fourteenth century entitled "Des Taboureurs," in which the minstrel gues vent to his jealousy, and declares that the encouragement given to this inelegant music marked a decadence of public taste and manners which could only portend either the end of the world or the comme of Antichrist!



WINCHESTER AND SOUTHAMPTON.

URING the progress of our volume, the British Archeool greal Association has passed through the second year of a existence, and has held its second congress. We took it'in at the beginning of our work at Canterbury, and we sha here leave it at Winchester. This city, a settlement of th Romans, and the regal city of Saxon England, deserted it honour of being chosen second among the cities of our island, and, both in itself and in its neighbourhood, it is not present a settlement on the antiquarian visitor. The business of

the meeting was opened on Monday, the 4th of August, with a short speech by the president, lord Albert Conyngham, distinguished by its good sense and kindly feeling, and with a most encouraging account of the past year's labours by Mr Pettigren, who gave a very interesting shitch of the history of archaelogy in this country, and of the present state of the Association and it was closed on Saturday, the 9th, with the same unanimity and good feeling which had distinguished the congress at Canterbury days of the week, Wednesday and Friday, were devoted entirely to the reading and discussing of the numerous valuable papers which had been prepared for the occasion, and evening meetings for the same purpose were held on the alternate days. Conversazumes were given by the Association on the exemings of Monday and Friday, and the president held a sorree on Wednesday evening, which was very numerously attended by the respectable inhabitants of the town. On these occasions the walls and tables were covered with various articles of antiquity and with drawings of antiquarian subjects. It the president's source, among an immense number of objects of this lind, we may particularise the ancient Winehester measures and other old municipal relies of the city, brought by Mr. Charles Buley, the town-clerk, and an interesting series of

medieval manuscripts of different ages, exhibited by Dr Lee One of these, a fine Bible of the thirteenth century, has furnished us with the initial at the beginning of the present article Wednesday and Thursday were especially set apart for visits to monuments in the city and for antiquarian excursions in the neighbourhood

As at Canterbury, the work of the Association was distributed into four sections, each of which was abundantly supplied with zealous labourers, but it was thought advisable on this occasion not to have sectional committees or merely sectional meetings The general daily meetings were rendered more agreeable by the varied character of the subjects treated in each. There were also at this meeting a greater number of papers on local subjects than at Canterbury In primeval antiquities, the Roman 1emains found at Winchester were descanted upon by Mr Bradfield, of that city, the Roman roads in Hampshire were treated upon by Messrs Hatcher and Puttock, the tessellated pavements found in different parts of the county, and the antiquities of Bittern, by Mr Roach Smith, and the Saxon barrows of the Isle of Wight, by Mr Dennet, of that island The most attractive paper in the medieval section was that on the interesting series of paintings of the miracles of the Virgin in the beautiful Lady Chapel in Winchester Cathedial, by Mr John Green Waller, there were other papers on the mints and mintages of Winchester, by Mr Akerman, on the table at Winchester called Arthur's Round Table, by Mr Kempe, on a richly ornamented incised slab in Brading Church in the Isle of Wight, by Mr Rosser, on the arms of Saer de Quincy, first earl of Winchester, by Mr Planche, and some others of less importance, which it is not necessary to particularise. The architectural section was especially rich in its subjects, Winchester Cathedral and the beautiful church of St Cross were admirably described and explained by Mr Cresy and the Rev Stephen Jackson; and the obser vations of Mr Haigh of Leeds on Saxon churches in the neighbourhood were received with warm approbation In the historical division, Mr Wright contributed two papers on the municipal archives of Winchester and Southampton, Mr Halliwell gave an account of an early and long forgotten philosopher and alchemist of Winchester named John Claptone, and Mr Barton, of the Isle of Wight, a historical account of the late convent or oratory of Barton in that island, which has recently become the residence of her majesty the Queen There were other papers of a local character, and a great number of able essays on archeological subjects connected with other parts of the island, and on general subjects, which we have not space to enumerate

The meetings were held in the Town Hall, County Hall, and St John's Rooms The latter place formed part of the buildings of the ancient hospital of St John the Baptist, but it has been much modernised, and is now formed into a spacious assatibly room. The County Hall, which is a fine specimen of the Larly 1 nodals style of are mixed together in great profusion, and some of the foliated capitals of columns are singularly beautiful. The two here represented are taken from a curious and





. rather celebrated triple arch, on the external wall of the building, in the corner formed by the junction of the southern transept with the nave The view of St. Cross given in our plate is taken from the brink of the river, and shows the east end and northern transept

Modern Winchester is a less interesting city than its history would lead a stranger to expect. There is comparatively little left to remind us of the great events of which it was the scene, or with which it was connected, in past ages. Its street architecture is far from attractive or imposing, few of the old houses which adorned a medical city remain, and the streets themselves are mostly narrow and ill arranged. One of the most picturesque is that represented at the foot of our plate, it is called Brook Street, from the stream which runs along one side. In the distance, the Norman tower of the cathedral raises its head above the trees

The morning of Tuesday, the second day of the meeting, was devoted to the opening of barrows on the downs which extend to the south of the city towards Southampton. These barrows were few and scattered, and perhaps cover the bones of some of the British inhabitants of this district. Their contents appeared to have been disturbed at some former period, as little was found to repay the labours of the archieologists—a few bones, and one or two triling articles, shewed that these mounds had been the habitations of the dead. The summit of St Catherine's hill, looking over the city, is encircled with stupendous earth works, in the centre of which is a large barrow enclosed in a clump of trees. A small chapel had been erected at this spot in the middle ages, and the labourers who made an attempt to excavate the mound met with the remains of its walls. The day was especially favourable for a visit to

hese lofty downs, and the disappointment at finding empty barrows was forgotten amid the magnificence of the scene around. In the valley below, lay Winchester spread before the eyes as in a map, with the windings of its river, and the beautiful village and hospital of St Cross, whilst in the opposite direction the eye wandered over hill and wood, embracing within its view the town of Southampton, the spacious estuary of the Southampton Water, into which the river Itchen empties itself, and the distant shores of the Isle of Wight Provisions had in the meanwhile been procured from Winchester, and lunch was served round upon the green sod, after which the party proceeded under the guidance of the Rev Stephen Jackson to visit the church of St Cross During the visit to the downs, a few gentlemen made excursions in different directions, to visit the neighbouring churches and other objects of antiquarian interest A report on the barrow-digging operations, by Mr Dunkin, was read at the evening inceting, and was followed by several papers on barrows excavated in different parts of the island, which gave rise to some interesting discussion

The grand excursion on Thursday was that to Bittern, Netley, and Southampton, under the guidance of the president, lord Albert Conyngham The railway company had very liberally set apart special carriages for the archæologists, who were put down before they reached Southampton, and proceeded to Bittern on foot, Bittern (Clausentum) was one of the Roman stations joined to Winchester (Venta Belgarum) by a military Somewhat more than midway from Winchester, at Stoneham, was an intermediate station or post, or, perhaps, merely a place rendered remarkable for a miliary stone set up at a junction of roads, called, in the Itinerary of Richard of Cirencester, Ad Landem By this name it was still known in the time of Bede, who has preserved a tragic story connected with this spot The Isle of Wight was one of the last of the Anglo-Saxon states which was converted to the Gospel It was governed by independent kings until 686, when the West-Saxon king, Ceadwalla, invaded it, and put a great part of the mhabitants to the sword. The two younger brothers of the king of the Isle of Wight, mere boys, escaped the slaughter, and passed over into Wessex, and were carried to the "place" valled Ad Lapidem (in locum qui vocatur Ad Lapidem), and hidden there But their place of concealment was betrayed to Ceadwalla, and he ordered them to be put to death Ccadwalla was himself in the immediate neighbourhood, suffering from the wounds he had received in his expedition against the people of the Isle of Wight, and an abbot, named Cynebert, who had a small monastery at a place then called Reodford (supposed to be the modern Redbridge), repaired to him, and obtained permission to baptise the royal youths before the savage decree was put into execution Bittern manor-house and its lawns and gardens occupy almost the entire area of the

Roman station of Clausentum, which was of considerable extent, protected by a wall

and the waters of the Itchen on one side, and, on the land side, by a deep foss, which may still be traced A fragment of the original wall is still left, but the wall itself, with other remains, were nearly all destroyed when the house was built, before the property came into the possession of the present enlightened proprietor, Mrs Stuart Although unavoidably absent from home, Mrs. Hall, with characteristic liberality, ordered her house and collections to be thrown open to the members of the Archeological Association, who were received with the greatest hospitality The visitors were numerous, and examined with much interest the various objects of antiquity found on the spot, such as remains of Roman sculpture, Roman inscriptions, &c Among the former was a fragment of a large ornamented stone, which appeared to have been used for the upper part of the entrance to a temple it had been hollowed to the depth of a few mehes to receive an inscribed slab. Among the more remarkable of the inscriptions were one to the goddess Ancasta (dea Ancasta), a local divinity, and several to the emperor Tetricus, one of which had been recently discovered At former times stones have been found inscribed to Gordian, Volusian, Aurelian, and other emperors Those to Tetricus are the rarest, and have been found in no other part of England The company next examined Mrs Hall's collection of coins, pottery, and other remains, discovered on the grounds, and then, after partaking of the refiesh ments, proceeded to visit the picturesque spot,

Where Netley's ruins bordering on the flood Forlorn in solitary greatness stand

Mr Hunt, the present lessee of Netley, looks upon the runned abbey with affectionate care, and has already rescued it from many profanations to which it was subjected under less intelligent proprietors. We understand that it is his intention to clear the rooms of the masses of fallen stone and rubbish which now bury the floors, and to take all the measures in his power to prevent fature dilapidations. We hope that he will also clear away the mounds of rubbish which now cover the floor of the church, which would perhaps bring to light ancient monuments and brasses. Netley Abbey is deservedly celebrated as one of the most interesting monastic ruins in the kingdom, from the comparatively perfect state in which its grand entrance-court and the surrounding offices have been preserved, and the archeologists spent an agrecable hou in wandering aimd its ivy-clad walls, and indulging in visions of the past

Scenes such as these with salutary change,
O er flattering life their melancholy east
leach the free thoughts on wings of air to range
O crook the present and recall the past!

Mute is the matin bell, whose carly call Warn'd the grey fathers from their humble beds , No midnight taper gleams along the wall, Or round the sculptured saint its radiance shods !

No martyr's shrine its high wrought gold displays, To bid the wondering zealot hither roam, No relic here the pilgrim's toil o erpays, And cheers his footsteps to a distant home

You parted roofs that nod aloft in air, The threatening battlement, the rifted tower, The chour's loose fragments, scattered round, declare Insulting Time, the triumphs of the power !"

Mr Hunt received the visitors at his house, and had prepared for them an excellent lunch. The return to Southampton, along the shores of the Southampton Water, is an agreeable and picturesque walk, almost every step presenting to the eye some new feature to admire.

Southampton is a handsome town, and is not only associated with many important events in our national history, but it figures in medieral romance, of which Bevis of Hampton was one of the most celebrated heroes The name of Bevrs's Mound is still given to a large tumulus at a little distance from the town, and among the peasantry the town still bears its simple Saxon name of Hampton The exact age at which it was founded seems to be very uncertain, but it perhaps arose out of the ruins of Clausentum. In Norman times it was one of the chief commercial ports in England, and during the French wars of the Edwards and Henries it was the place at which the English army was generally assembled to be transported over to the opposite coast It has itself frequently suffered from the attacks of our foreign enemies

Within the last seventy or eighty years some of the most interesting antiquities of the town of Southampton, and most of its picturesque old timber-houses, have been swept away, sometimes unnecessarily, in the course of modern improvements High Street is remarkably fine, and at several points of view presents a very picturesque effect The more ancient parts of the town lay to the west of the High Street small open area called St Michael's Square, formerly the fishmarket, is surrounded with old houses, which have undergone more or less alteration, but which still preserve many traces of their former character The most remarkable of these is a large house on the nest side of the square, which, tradition says, was once occupied by Jane Shore. It is now internally so much subdivided that it is almost impossible to trace the original Sir Henry Englefield gives the following description of this house in 1801, when it was in a somewhat more perfect condition -"It consists of two floors, besides the garrets in its gables. Each story overhaugs considerably, and the projections are ornamented with handsome cornices Little pillars supporting light, semi arched ribs, run up the front of each story, forming the whole into regular compartments There are four gables of different breadths, and corresponding to each is a large window, three of them with curved heads, and the fourth flat The lower point of union of these gables has a long and handsome pendent ornament, and very flat arches run from pendent to pendent, in the spandrils of which broom pods seem to be carried, the favourite badge of the Plantagenets the gables above have been modernised. At the north end of this front is a large wooden porch, with a singular projection of the next story over the door, supported by a very flat semi arch In this perch there is some rude curving interior of this house is modernised, but there remains in one of the great windows some curious and very old painted glass. Many of the panes have each a bird performing different offices and functions of human life, as soldiers, handicrafts, musicians, &c On the ground floor behind the house is a large room, now quite modern, but which, tradition says, was a chapel As it stands north and south, it was more probably a The present occupier of this house points out to the admiration of his visitors the ponderous wooden door, which still holds its place within the porch

The church of St Michael, on the east side of this square, is the most ancient now remaining in the town, a great portion of it being of plain, massive Norman masonry, having a very Romanesque appearance, which has made some of the older antiquaries of the town assign it to a more remote date than modern architects will be inclined to allow In the interior is an interesting Norman font, resembling in form the font in Winchester Cathedral, but on the sides, instead of the historical designs of the Winchester font, it is sculptured in circular compartments, each containing a winged monster like a gryphon, except one, in which is represented a winged figure with a nimbus The north chapel of this church contains a monument long supposed to be that of the lord chancellor Wriothesley The other churches of Southampton present few objects of interest The chapel of Godshouse, which belonged to the ancient hospital of St Julian, and is now used by a congregation of French Protestants, contains a monument to the memory of the earl of Cambridge, lord Scrope, and sir Thomas Grey, who were executed here in 1415, for a plot against Henry the Fifth, when he was departing for the war in France This was one of the first indications of the political rivalry which afterwards broke out with so much fury in the wars of the Roses Outside the town, to the east, was a chapel of the "Holy Trunty and Blessed Virgin Mary," the memory of which is still preserved in the name Chapel Mill It is to this chapel probably that a writer who visited Southampton in 1635 alludes, when he tells us that "without the walls, eastward, is a chapel which formerly was their chief

church, which, although it hath lost her precedent dignity, yet still it retains a pretty innual recenue, which is no less than 6001 per annum, the which a lord (the lord Lambert) got by lease, and enjoyed for some time, and now a kinght (air Garret Fleetwood) holds the same for years. A fur house is built near thereunto with the runs of that fair church, wherein the inhabitants (as the report goes) cannot rest quiet a might. The razing down of churches to rear up mansions with that stuff (say they) is not right. Hereupon I heard many pretty old tales which I have neither time nor list to meert. Between that and the town halls are many pleasant gardens, orchards, cherry grounds, and walks, and a fine bowling-ground, where many gentlemen, with the gentle merchants of this town, take their recreations."

Southampton still possesses more extensive remains of its ancient walls and fortifications than English towns in general, although much has been destroyed in recent tunes, and the site of the castle has been entirely cleared. As in Winchester, the principal gate of the town, here called the Bar gate, remains standing. The interior of the passage way has bold Norman arches, so that it is probably contemporary with the first walling of the town. From this gateway the town wall runs westwardly to the edge of



the water, and there forms an angle with the great Western Wall, of which a view is given in our cut. The foot of this wall is bathed by the tide, and the consequent unfitness of the ground without for building and the circumstance that the ground within is clerated nearly to the summit and requires the wall for support, have led to its preservation. An extent of about a hundred yards is given in our view, it is here very jerfeet, and, with its towers and buttresses, reminds us strongly of the walls of towns represented in neutures in old illuminated managements. The wall, where most

perfect, is about thirty feet high, and the tower forty feet. From the extreme point of the wall in this view, it is continued among the houses and lanes, flanked with several towers and buttiesses, along the south east and part of the south sides of the town, but, towards the principal quay, a great portion of the old fortifications has been destroyed to make way for the conveniences of trade. One or two of the smaller gateways leading to the water remain. The wall may be traced among the houses round the east side of the ancient town, till it joins the Bar gate on the north. The exterior front of this fine gateway tower is disfigured with two coarse paintings, apparently executed as they now appear by a "dauber" of the last century, representing Bevis of Hampton and Ascopart, a giant, according to the legend, "ful thyrty fote longe," conquered by Bevis, who, when he became Bevis's servant, used to carry thehero, with his wife and horse, under his arm!

Attached to the town wall, between St Michael's square and the west quay, are remains of an extensive Norman building of a very remarkable character, which probably formed part of a royal palace that appears, by old documents, to have stood in this part of the town, and to have been altogether distinct from the castle. Externally they present the singular appearance of a double wall, the outer one being rather an acade of lofty and spacious semicircular arches, separated by strong piers of masonry, with a considerable height of wall above. The upper parts of the two walls are connected together by stones at intervals, leaving spaces open to the sky, something like machicolations. The whole range consists of nineteen such arches. In the inner wall are numerous Norman windows, mostly of two lights, and some doorways. In the inside are transverse walls and distinct marks of rooms, but they are here much elogged up with buildings. The whole of these remains deserve a closer examination.

It was late in the day when the archæologists returned to Winchester. Other parties had in the meantine made different excursions. Some persons wandered as far as Silchester, and others extended their excursion to Salsbury, these, of course, returned the following day. Another party visited the interesting church of Romsey, a very good and attractive guide to which had recently been published by Mr Charles Spence, and appropriately dedicated to the British Archeological Association.

The numery at Romsey, to which this church belonged, was founded by Edward the Elder, at the beginning of the tenth century, and was subsequently enlarged by king Ldgar, who placed over it Merweina, the first known abbess. It suffered much in the Danish wars of the end of the tenth and beginning of the eleventh centuries, and it appears to have been found necessary to rebuild it in the twelfth century, for to that period the architecture of the present church belongs. The abbesses before the Aorman Conquest are all represented to have been saints, those who followed, if we may believe

the voice of history, appear to have been - we may almost venture to say - sinners Their history is more remarkable and eventful than that of most other similar establishments. The first abbess, Merwenna, appeared to the sisters after her death, and she consequently obtained a place in the Romish calendar of saints. Her successor, Elwina, received intimation in a miraculous manner of the intended invasion by the Danes, and, with the assistance of her nuns, she carried the relies and more valuable objects belonging to her church to Winchester. The next Saxon abbess, Elfleda, also found a place in the Romish calendar; king Edgar, we are told in her legend, "put her to the monasterye of Romseye, under the abbesse Merwenne; and she loved her as her own daughter, and brought her uppe in alle vertue. And on a tyme her candell fell oute, and the fyngers of her ryghte hande gave lyghte to all that were rounde aboute her." The legend adds, - " And after that she was made abbesse, no man can tell the almes that she gave, nor the prayers and wepyngs that she used, as well for herselfe as for the peple. And on a tyme, when she was with the quene, she wente in the nyghtys into the water, and was there in prayer. And on a nyghte, the quene seynge her goo furthe, suspected it had been for incontynence, and followyd, and when she saw her go into the water, sodenly she was astonyd, and went in a manner out of her mynde, and turnyd in agayne cryenge, and colde take no reste till Seynt Elfled prayed for her, seyinge, 'Lord, forgyve her this offence, for she wyst not what she dyd 1' and so she was made hool. And when she was reproved as a waster of the goodys of the monasterye, certyn money that she had given in almys, by her prayer, was put into the baggys agayne."

We are not even acquainted with the names of the abbesses during the eleventh century, and it is probable that the house had fallen into decay. About the middle of the twelfth century, Mary, youngest daughter of king Stephen, was made abbess. The subsequent renunciation of the monastic life by this lady, and her marriage with William count of Boulogne, was the cause of great scandid at the time, and of much buscord between church and state. She ended her days in a numnery in France. During the abbasy of Ameia, in the latter part of the thirteenth century, a mandate was issued by the archbishop of Canterbury, directing the abbess to forbid all intercourse between her num and a prebend of Romesy, called William Schyrlock, on account of his notonously dissolute character (vitam inhonestam et dissolutam trahentem), from which it would appear that this numnery had been the scene of irregularities, the scandid of which had reached the cars of the archbishop, otherwise the abbess might have inhibited her nums from intercourse with the disorderly prebend without the primate's interference. In 1310, in the abbasy of Ahea de Wyntreshul, an episcopal visitation was found necessary, and the nuns were forbolden to sleep with boys or guils visitation was found necessary, and the nuns were forbolden to sleep with boys or guils

(ne cubent in dormitorio pueri masculi cum monialibus tel fæmellæ nec per moniales ducantur in chorum). This abbess met her death by poison, but it does not appear whether the offenders were her own nums or other persons. In 1506, the abbes was subjected to a visitation by the bishop of Winchester (Pov), and the abbess was then accused of habits of frequent and immoderate intemperance and drinking, especially at late hours of the night, and inducing the nums, by her bad example and exhortations, to revel in her chamber every evening

Among the previleges claimed by the abbesses of Romsey was the ordinary one, but which appears singular enough in the hands of ladies who are supposed to have retired from the world, of setting up a gallows and hanging within the liberties of their monastery. During some years previous to the abbasy of Aminia, who has been already mentioned, either from the negligence or from the humane feelings of the nuns, this right had been lost, and this abbess took some pains to get it restored by a new grant.

The abbey church of Romsey has long been known as a remarkably fine specimen of Norman architecture, with some additions in the early English style, and for its profusion of sculptured ornaments It is now in the course of restoration, under the care of Mr Ferrey, which has led to several discoveries of an interesting description Within a few weeks, on moving a large stone slab in the floor of the church, a stone coffin, five feet ten inches long by two feet wide in the broadest part, was found imme diately under it, containing the skeleton of a priest, measuring five feet four inches long, in good preservation, the head elevated and resting in a hollow cavity in the stone He had been buried in the alb and tunic, the vestments peculiar to his office over his left arm was the mample, and m his hand the chahce, covered with the patine, both of which were of pewter The marks of the corpse might be traced on the sides of the coffin, from which the priest appeared to have been stout, as well as short of stature Although he is supposed to have been buried early in the fourteenth century, a great part of the linen all remained, as well as portions of the stockings, and all the parts of the boots, which had fallen to pieces from the decay of the sewing. The mample was of brown velvet, lined with silk, and fringed at the extremity At former periods the remains of several of the nuns had been similarly brought to light, but the most curious discovery of all was that made in 1839, the description of which may be best given in the words of the churchwarden, who was present which we extract from Mr Spence's book. They were preparing a grave in the south aisle, near the second pier of the nave on entering from the south transent -"We came, about five feet below the pavement, in contact with a leaden coffin, deposited in the earth, but without insert tion of any kind It was not of the shape now in use, but eighteen inches wide at the

head, and tapered gradually down towards the foot, the width of which was thirteen inches only. The extreme length was five feet, and the depth one foot three inches It was made of very thick lead, and might possibly weigh nearly two hundredweight, the metal being about ten pounds to the square foot. The coffin was put together in a very substantial manner, the seams being folded over each other and welded it was probably constructed before the use of solder was known. From lying so long in the ground the hd was much decayed, and bore a strong resemblance to the original lead No bones, whatever, either entire or broken, were found within; but there had been an oak shell, which was quite decayed, and mouldered into dust when exposed to the air. On removing the lid, a beautiful head of hair, with a tail plaited about eighteen mehes long, evidently that of a young female, was discovered. The hair was lying on a block of oak, cut out hollow on purpose to receive the head of the corpse when deposited within its narrow abode. The hair was in perfect form, and appeared as though the skull had only been recently removed from it. The coffin is preserved in a safe and conspicuous place in the church, and the hair is in a portable glass case, and hes on the same block of oak which has been its pillow for centuries" Several circumstances connected with this interment leave no doubt that it must have belonged to a very remote period



